

# Programme Handbook

## Bachelor of Arts in Mass Communication

Offered by



In affiliation with



Royal University of Bhutan

Effective July, 2018

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

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# **Programme Specification**

## **Basic Information on the Programme**

College(s): Royal Thimphu College, Ngabiphu, Thimphu, Bhutan

Title of Award: Bachelor of Arts in Mass Communication

Duration and mode of study: Three years, full-time

Awarding/accrediting body: Royal University of Bhutan

Date of initial approval: 04-05 July 2018, 42<sup>nd</sup> AB (Validated)

Date of last review:

## **Aims and Learning Outcomes of the Programme**

### *Aims of the Programme*

The BA programme in Mass Communication is a single-subject undergraduate degree programme 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, strategize, and produce quality communications in English. Students will acquire a broad understanding of mass communication, 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 study of mass communications is supported by the language and journalism portions of the programme. These modules build on the core competency 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.

### *Learning Outcomes of the Programme*

Graduates of this programme are expected to acquire not only a 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:** This skill-set refers to **knowledge and understanding (KU)** of the field of communications.

- 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.

### **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 synthesize 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.

**Application skills (AS):** refers to the ability to use communications knowledge and practices broadly beyond academic settings.

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

**Transferable Skills (TS):** Transferable skills will be integrated within modules whenever appropriate. Students will have the opportunity to practice and receive feedback on these skills both formally through the use of assessments and on-going interactions with tutors within the scope of everyday classroom activities.

- TS1. Become reflective, independent and life-long learners.
- TS2. Work collaboratively and effectively within a team.
- 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 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 organized 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 controversial topics sensitively and in depth from a variety of perspectives.
- TS10. Research sources independently using both print and electronic materials.

### **Nested Awards**

N/A

### **Career-related Opportunities**

A degree in mass communication opens the door to a number of career paths including: academic careers in teaching and research; corporate and business careers (e.g., many businesses look explicitly for communications experts, recognizing the utility of their knowledge and training to, for instance, work in a culturally diverse corporate team, to examine consumer patterns, market-research, and to operate effectively in transnational endeavours); government careers (e.g., state and local

governmental organizations often employ communications experts in planning, research and managerial capacities); non-profit and community-based careers (e.g., non-governmental organizations employ communications experts to help design and implement a wide variety of programmes, and are also frequently involved in social media planning, crisis management, advocacy, audience reach and representation surveys, and message generation for a variety of audiences).

Mass Communication graduates would also 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. 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.

### **Programme Structure**

<b>Yr</b>	<b>Sem</b>	<b>Modules</b>				
<b>I</b>	<b>I</b>	<b>CMS101</b> Introduction to Communication Arts and Technology	<b>CTH101</b> Principles of Communication Science	<b>CHS101</b> History of Mass Communication	<b>IPS101</b> IT and Basic Problem Solving	<b>LAN101</b> Grammar, Vocabulary, and Phonology in Context
	<b>II</b>	<b>CMS102</b> Photography and Visuals Lab	<b>CTH102</b> Introductory Theories of Mass Communication	<b>LAN202</b> Basic Journalism	<b>ACS101</b> Academic Skills	<b>DZG101</b> Dzongkha Communication
<b>II</b>	<b>I</b>	<b>CMS203</b> Digital Graphics Lab	<b>CTH203</b> Contemporary Media Theory and Practice	<b>BRD201</b> Introduction to Broadcast Journalism	<b>PRD201</b> Public Speaking	<b>GSE101</b> Analytical Skills
	<b>II</b>	<b>CMS204</b> Digital Storytelling and Audio Lab	<b>CTH204</b> Cultural Diversity in Communication	<b>JRN201</b> Feature Writing	<b>BRD202</b> The Art of the Documentary	<b>CMR201</b> Communications Research
<b>III</b>	<b>I</b>	<b>CMS305</b> Video Production and Non-linear Editing Lab	<b>ACM301</b> Public Relations	<b>JRN302</b> Layout and Design for Journalism	<b>JRN303</b> Global Journalism	<b>MDE301</b> Ethical Issues in Mass Communication
	<b>II</b>	<b>CMS306</b> Media for Mobile Devices Lab	<b>CTH305</b> Pop Culture and Media	<b>LAN304</b> Language and the Power of Ideas	<b>ACM302</b> Advocacy	<b>CMS307</b> Communications Project

*Classification/breakdown of curriculum into broad component categories:*

<b>Description</b>	<b>Modules</b>	<b>%</b>
Communications Theory ( <b>CTH</b> ) modules dealing with the development and concepts of the core theories since the development of the discipline of mass communication.	CTH101, CTH102, CTH203, CTH204, CTH305	5/30 = 16.7%
Communications History ( <b>CHS</b> ) focuses on the development and importance of media communications and their impacts throughout history on society and in major world events.	CHS101	1/30 = 3.3%

Journalism and Broadcasting modules: Analysis and production of journalistic work, with a majority focus on print ( <b>JRN</b> ) and broadcasting-specific modules ( <b>BRD</b> ). Note: LAN202 is an existing journalism module borrowed from BA in English Studies that also falls into this group.	LAN202, BRD201, JRN201, BRD202, JRN301, JRN302	6/30 = 20%
Communications Studio ( <b>CMS</b> ) modules are labs for practical skills to be developed alongside the theory portion of the programme.	CMS101, CMS102, CMS204, CMS203, CMS305, CMS306, CMS307	7/30 = 23.3%
Applied Communications ( <b>ACM</b> ) covers communication modules that discuss theories and practice in specific contexts such as Public Relations and Advocacy.	ACM301, ACM302	2/30 = 6.7%
Communications Research ( <b>CMR</b> ) covers research on, applications of research for, and research methodology for the communications field.	CMR201	1/30 = 3.3%
Media Ethics ( <b>MDE</b> ), with coverage of ethical situations communications professionals are likely to encounter	MDE301	1/30 = 3.3%
Additional language and writing skills development	LAN101, LAN304	2/30 = 6.7%
Other core competencies	ACS101, DZG101, IPS101, GSE101, PRD201	5/30 = 16.7%

All modules shown are 12-credit modules, cumulating to 360 credits achieved over three years of full-time study. Each semester requires approximately 15-16 weeks of teaching-learning incorporating 40 hrs of student effort per week, and approximately 2 weeks of examinations. Modules shaded in grey are crosscutting skills modules offered across programmes.

The structure of the programme covers the core series of subject areas within the field of human communication, and specifically mass communication. 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 scaffold to additional theories and contexts, applications, and the evolution of technologies and mediums seen today.

The Public Speaking, Rhetoric (Language and the Power of Ideas), Research, 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. Modules that are placed in the second and third year by and large require a solid understanding of key theories and historical contexts to analyse and produce examples of their own work that can be showcased online for their portfolios (that begins in semester 1 through the personal blog) and can direct them to their choice of Communication Project in the final semester. This will give students the opportunity to follow up on a topic of their choosing in depth to create projects they are passionate about after learning the foundational concepts and techniques in the previous years.

As a critical competency to be built for any student of Mass Communication, from both the consumer and producer point of view, discussions on Ethics are embedded in most of the modules, and the subject is further covered extensively in a Media Ethics module.

### **Teaching and Learning Approach**

1. Classroom teaching will focus on specific learning outcomes and the participation of students will be taken into account in order to achieve those outcomes. 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/wk 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 coursepacks with readings and tutor-generated materials specific to each module, and additional library books that cover subject-specific topics in greater depth. Coursepacks will be updated on an annual basis as more up-to-date readings are available (especially articles and reports).
6. Lab classes utilizing the communications studio will be used in order to familiarize 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 specializations and interests.

### **Placements / Work-based Learning**

N/A



## **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 plagiarized work should reflect the gravity and extent of the plagiarism involved. In cases of substantially plagiarized 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.

## **Regulations**

### **Entry Requirements**

<b>Students' Background:</b>	<b>Min. Entrance Requirements / Eligibility Criteria</b>
Bhutanese Students	<ul style="list-style-type: none"><li>● BHSEC Class XII pass (or equivalent for Bhutanese studying outside Bhutan)</li><li>● 50% aggregate average marks of best 4 subjects</li><li>● 50% marks in English</li></ul>
Non-Bhutanese*	<ul style="list-style-type: none"><li>● 50% minimum aggregate average marks in best 4 subjects on ISCE/BHSEC, or equivalent secondary education certificate from home country</li><li>● 50% marks in English</li></ul>

\* Note: DZG101: Dzongkha Communication will be substituted with a module from a collection of approved alternative modules for foreign students.

## Assessment and Progression Requirements

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 30% of the total number of modules offered, rounded to the nearest number. In this programme, full-time students may fail no 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. 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 shall be eligible to repeat a failed module up to two times wherein he/she must meet all assessment requirements of the modules, 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 three years of the programme is a weighted average of aggregate marks in each year in the ratio of 20:30:50 (1<sup>st</sup> year: 2<sup>nd</sup> year: 3<sup>rd</sup> year).

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

## **Programme Management, Quality Assurance and Enhancement**

The roles of the Programme Leader, the Programme Committee, the Head of Subject/Department, the Head of the College/Institute, the Institute Academic Committee are as defined in the RUB Wheel of Academic Law Sections A7.6, A7.7, and F6. Briefly:

The RTC Academic Committee (AC) is chaired by the Dean of Academic Affairs. Members of the committee include the President, Registrar (head of Student Services), the Associate Dean, Senior Advisors, faculty representatives (all programme leaders and department heads), three representatives of non-teaching staff, the head librarian, and three elected student representatives. The AC 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 AC. The AC 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 the Communications department and managed by a Programme Committee responsible for the effective conduct, organisation, and development of the programme. The committee comprises all tutors of the core (host) department as well as a Programme Leader who is also the Head of the host department and provides the academic and organisational leadership for the programme. These are indicated below under “Academic Staff”. Representatives of other departments 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, its demands on students, and possible improvements.

The authority for matters regarding assessment and progression is delegated to the Programme Board of Examiners (PBE). The board includes a Chair from outside the programme's management and teaching faculty, 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 PBE is accountable to the AC.

#### 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 Academic Affairs Department also holds regular Continuous Professional Development (CPD) 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: strategies for advising students, utilizing peer-tutoring to enhance learning among students, workshops on plagiarism, navigating information and information literacy, Bloom's taxonomy, setting quality exam question papers, providing meaningful feedback, and various presentations on strategies for formative assessment.

For diversification, stability and sustainability, and to improve the programme quality to a level at par with international standards, RTC may recruit more senior tutors, including some who may be older/retiring, from other universities on a contract basis. The College also recruits national adjunct/visiting lecturers (who are experienced in certain module subjects) on a part-time basis. The college also has been using the resources and expertise of relevant local agencies to enhance the knowledge and skills of the students, and this will be continued with proper formality and networking.

On the other end of the spectrum, to improve programme quality and make the programme relevant to changing times and needs, training will be provided as necessary to upgrade the expertise of tutors who are in need of it. Moreover, tutors new to teaching are asked to join the College's Teaching Development Group that works to enhance core teaching skills among its members through activities such as peer observation partnerships and teacher training programmes. The College also sends early career tutors to the Samtse College of Education to participate in its Post-graduate Certificate/Diploma programme in Higher Education.

- *Module coordination* – Any module for which multiple sections are taught has a module coordinator who organizes and synchronizes 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 wherein 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 feedback* – A system is in place in the College whereby each student evaluates each module taught and the tutor 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.
- *Peer review* – The College institutes peer-review mechanisms within and across programmes for its examinations. 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 and continuous assessment progress approximately two to three weeks prior to the start of semester-end exams. Moderation follows Section D8 of the Wheel of Academic Law.
- *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 standardized 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 organized. 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 four to eight times in a semester as necessary.

## **Module Descriptors**

**Module Code and Title:** CTH101 Principles of Communication Science

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Lindsay Kamakahi

**General objective:** This module aims to provide students with an 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 practicing 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. Describe linear, interactional and transactional communication models.
2. Explain the features of intrapersonal, interpersonal, small group communications and how they differ from public, mass and intercultural communication.
3. Identify daily verbal communication patterns and non-verbal communication cues.
4. Model active listening and audience behaviour.
5. Reflect on appropriate non-verbal communication in small and large group settings.
6. Explain misconceptions in message delivery in a calm and professional manner.
7. Discuss the scope of and various levels within the field of communication from the narrowest to the broadest.
8. Discuss the main features of essential theories of interpersonal communications.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	4	60
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Class tests: Portion of Final Mark: 10%

Two 30-minute written assessments concerning the theoretical portion of the class will be given twice in the term, one before midterm consisting of 5% of the points and one after midterm consisting of 5% of the points.

- B. Class participation and preparedness: Portion of Final Mark: 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 in VLE with 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm.

- C. Group presentation: Portion of Final Mark: 10%

The group presentation consists of a presentation (5%) and self-reflection from each member of the group (5%) on one of the key topics in communication. 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.

- 1% Quality of the interview questions used
- 1% Accuracy with which finding is summarized
- 2% Insightful use of class material to explain the significance of the finding
- 1% Language, organization and referencing
- 5% Self-reflection (discussion on one's contribution in relation to others, reflection on group dynamics of their own group, reflection on their weakness and strengths, discussion difficulties faced and their responses)

**D. Midterm examination: Portion of Final Mark: 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.

**E. Individual Communication journal: Portion of Final Mark 15%**

Students are expected to individually analyse their communication patterns in order to differentiate various communication principles that they deal with in their day to day life. They will analyse their listening, verbal and non-verbal communications and various other aspects of their interactions with others. Students should describe situations that went well and that need work in order to use effective communication skills with others. Students should also include their reflections on communication situations they observed involving others, but were not directly a part of. Approximately 7 entries would be expected (once every two weeks, of minimum 300 words each).

- 3% Regularity of journal entries
- 5% Connecting observations with principles and theories discussed in the module
- 5% Reflection of ineffective and effective communication skills & inclusion of insightful proposals for fixing ineffective behaviours
- 2% Language and organization

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Class tests	2	10%
B. Class participation and preparedness		10%
C. Group presentation	1	10%
D. Midterm examination	1	15%
E. Individual Communication journal	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**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. Introductory 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. Organizational – 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

## **Unit VI: Introduction to essential theories of interpersonal communication: key concepts, themes, and examples of each.**

- 6.1. Symbolic Interaction Theory
- 6.2. Coordinated Management of Meaning (CCM)
- 6.3. Uncertainty Reduction Theory
- 6.4. Social Penetration Theory
- 6.5. Social Exchange Theory
- 6.6. Communication Privacy Management Theory

**Reading List:** *(A course-pack of the shorter reading materials will be made available to students)*

- 1. Essential Reading
  - 1.1. *Communication in the real world: An introduction to communication studies.* (2016). University of Minnesota Libraries. Retrieved from <http://open.lib.umn.edu/communication/>

- 1.2. Griffin, E., Ledbetter, A., & Sparks, G. (2015). *A first look at communication theory*. New York, NY: McGraw-Hill Education.
- 1.3. West, R. L., & Turner, L. H. (2000). *Introducing communication theory: analysis and application*. New York, NY: McGraw-Hill Education.
2. Additional Reading
  - 2.1. Adler, R. B., Rodman, G. R., & DuPré, A. (2017). *Understanding human communication*. New York, NY: Oxford University Press.
  - 2.2. Best, S. (2005). *Understanding social divisions*. London: SAGE.
  - 2.3. Bligh, D. A. (2003). *What's the point in discussion?* Bristol: Intellect.
  - 2.4. Cragan, J. F., Wright, D. W., & Kasch, C. R. (2009). *Communication in small groups: theory, process, skills*. Boston, MA: Wadsworth Cengage Learning.
  - 2.5. Engleberg, I. N., & Wynn, D. (2017). *Working in groups: communication principles and strategies*. Boston: Pearson.
  - 2.6. Forsyth, D. R. (2018). *Group Dynamics*. S.I.: Wadsworth.
  - 2.7. Galanes, G. J., & Adams, K. (2010). *Effective group discussion: theory and practice*. Boston: McGraw-Hill Higher Education.
  - 2.8. Johnson, D. W., & Johnson, F. P. (2017). *Joining together: group theory and group skills*. NY, NY: Pearson.
  - 2.9. Littlejohn, S. W., Foss, K. A., & Oetzel, J. G. (2017). *Theories of Human Communication*. Long Grove, IL: Waveland Press, Inc.

**Date:** May 14, 2018

**Module Code and Title:** CHS101 History of Mass Communication

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Saurav Chaliha

**General objective:** This module will familiarize students with the major historical events that led to the development of various communication practices around the world. The module will broadly chart the growth of mass communication from the invention of the printing press, telegraph, telephones through the innovations of the early 21<sup>st</sup> century. The focus is on the analysis of the importance of media communications and their impacts throughout history on society and in major world events.

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

1. Discuss the contributions and progressions of communication milestone events based on historical context.
2. Explain the evolution and synchronization of communication methods through different areas of the world.
3. Explain the role of media in building nationalism and in organizing freedom movements
4. Identify propaganda, its forms of usage and its impact on various societal groups in creating an “us” vs “them” mentality.
5. Describe the ways in which the Gulf War and CNN changed information distribution and media intake.
6. Discuss the emergence of censorship in mass media on a wide scale.
7. Identify the differences in the concepts of individual rights and liberties in democracies, dictatorships and communist regimes with regards to communication.
8. Analyse the impact of the 9/11 New York attacks on the world order in terms of news coverage.
9. Describe how foreign policy and governance have evolved in the social media age.

**Learning and Teaching Approach:**



Approach	Hours per week	Total credit hours
Lectures & discussions	4	60
Independent study	4	60
Total		120

### Assessment Approach:

#### A. Group Interactive timeline: Portion of Final Marks 10%

Students will be put into small groups of 4 students to construct a 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. Students will gather radio, television, news or other visual documentation that can be displayed as proof of their assertion.

- 3% Significance of supporting visual/audio portions
- 1% Accuracy of dates
- 3% Thoughtful analysis of delivery, distribution and audience
- 1% Language, Organization and Referencing
- 2% Verbal & nonverbal communication skills: Eye contact, pitch, enthusiasm, creativity

#### B. Individual Comparative analysis report: Portion of Final Marks 20%

Two analyses will be done (10% each), of 750-1000 words each. For the first, students will analyse a major historical world event from the syllabus and discuss the varied opinions on the issue. The paper will aim to establish the viewpoint of internal reporting within the country involved in the event and the viewpoint of the outside world on it. For the second, students will analyse an emerging issue/current affairs.

- 3% Value of outside sources used
- 3% Accuracy of analysis on both sides of the topic
- 3% Insightful use of class material to explain the significance of the findings
- 1% Language, Organization and Referencing

#### C. Individual Case study report on propaganda: Portion of Final Marks 15%

Students will individually analyze a domestic or international event related to the use of propaganda as a tool of communication, and discuss their analysis in a report of 1000-1250 words. The assignment will highlight the importance, usage, outcome and impact of propaganda on various sections of societies related to that event.

- 2% Explaining propaganda and its uses
- 10% Accuracy of linking and analysing the event to showcase the use and impact of propaganda
- 3% Language, organization and referencing

#### D. Midterm examination: Portion of Final Mark: 15%

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

Areas of assignments	Quantity	Weighting
A. Group Interactive timeline	1	10%
B. Individual Comparative analyses	2	20%
C. Individual Case study report on propaganda	1	15%
D. Midterm examination	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Exam (SE)</b>		<b>40%</b>

**Pre-requisites:** None

**Subject matter:**

**Unit I: Earliest inventions in communications until 19<sup>th</sup> century**

- 1.1. Origin of hieroglyphics and alphabets
- 1.2. The impact of the *Acta Diurna* and its role in serving as a reference for future newspapers
- 1.3. Invention of the printing press and role of individualism in the Renaissance period
- 1.4. Use of stone inscriptions and prayer flags as a mode of communication in Bhutan
- 1.5. Origin and role of newspapers in the colonial era
- 1.6. Importance of national magazines in fostering nationalism and the role of the first African American newspaper in uniting forces against racism
- 1.7. Impact of the inventions of telephone and phonograph on communication

**Unit II: Media during early 20<sup>th</sup> Century**

- 2.1. Role of media in promoting nationalism in Europe
- 2.2. Media propaganda during World War I
- 2.3. Role of BBC in building public opinion during World War II
- 2.4. Use of Zero Hour and Tokyo Rose as communication techniques for psychological warfare
- 2.5. Role of All India-radio and nationalist newspapers in the freedom movement in India

**Unit III: Role of media and communication during the cold war era/late 20<sup>th</sup> century**

- 3.1. Reporting of warfare: CNN effect and Vietnam syndrome
- 3.2. The global impact of the Gulf War on news distribution to the public
- 3.3. Case study on media culture: 'National Emergency in India in 1975'
- 3.4. Role of media in Sikkim in building public opinion towards merger with India
- 3.5. Case Study: Voice of America as a propaganda tool of the USA
- 3.6. Case study: Bhutanese Folktales as a medium of communication

**Unit IV: Evolution of media in the 21<sup>st</sup> Century**

- 4.1. 9/11 and its impact on news coverage
- 4.2. Conducting foreign policy and governance in the age of social media
- 4.3. Case Study: The Arab Spring and the use of social media
- 4.4. Social impact of government control on media usage: case study of China
- 4.5. Emergence and evolution of digital media in Bhutan

**Reading List:** (A course-pack of the shorter reading materials will be made available to students)

1. Essential Reading

- 1.1. Ardussi, J. (2007). Stone Inscriptions: An early written medium in Bhutan and its public uses. *In Media and Public Culture: proceedings of the second international seminar on Bhutan studies* (pp. 4-18). Thimphu, Thimphu: Centre for Bhutan Studies.
- 1.2. Avieson, B. (2015). From Mani stones to Twitter: Bhutan creates a unique media matrix for a 21st century democracy. *International Journal of Communication*, 9. Retrieved from <http://ijoc.org/index.php/ijoc/article/download/3186/1435>
- 1.3. Basnett, P., & Guha, D. S. (2014). Kanchenjunga and Sikkim Press: How Media Started Its Practice in Sikkim. *IOSR Journal of Humanities and Social Science*, 19(10), 20-24. doi:10.9790/0837-191062024
- 1.4. Briggs, A., & Burke, P. (2014). *A social history of the media: from Gutenberg to the Internet*. Cambridge, UK: Polity.
- 1.5. Chapman, J. (2012). *Comparative media history: an introduction: 1789 to the present*. Oxford: Polity.
- 1.6. Gagliarducci, S., Onorato, M. G., Sobbrino, F., & Tabellini, G. (2017). War of the waves: Radio and resistance during World War II. *SSRN Electronic Journal*. doi:10.2139/ssrn.3092226
- 1.7. Hroub, K. (2015). (Social) Media and politics and the Arab Spring moment. *Quaderns de la Mediterrània*, 22, 145- 150. Retrieved

- from [http://www.iemed.org/observatori/arees-danalisi/arxius-adjunts/qm22/98Quaderns\\_SocialMediaArabSpring\\_KHroub.pdf](http://www.iemed.org/observatori/arees-danalisi/arxius-adjunts/qm22/98Quaderns_SocialMediaArabSpring_KHroub.pdf)
- 1.8. Leggett, J. (1976, December 5). Tokyo Rose: Traitor. *The New York Times*. Retrieved from <http://www.nytimes.com/1976/12/05/archives/tokyo-rose-traitor-or-scapegoat-after-world-war-ii-an-american-girl.html>
  - 1.9. Qinglian, H. (2004). Media control in China. *China Rights Forum*, 4, 11-28. Retrieved from [https://www.hrichina.org/sites/default/files/PDFs/CRF.1.2004/a1\\_MediaControl1.2004.pdf](https://www.hrichina.org/sites/default/files/PDFs/CRF.1.2004/a1_MediaControl1.2004.pdf)
  - 1.10. Sharma, C. S. (2014, May 31). Bhutanese Folktales: Common man's media with missions for society. Retrieved from [https://www.researchgate.net/profile/Dr\\_Chandra\\_Shekhar\\_Sharma/publication/262726069\\_Bhutanese\\_Folktales\\_Common\\_Man%27s\\_Media\\_with\\_Missions\\_for\\_Society/links/0a85e53897d95422c3000000/Bhutanese-Folktales-Common-Mans-Media-with-Missions-for-Society.pdf](https://www.researchgate.net/profile/Dr_Chandra_Shekhar_Sharma/publication/262726069_Bhutanese_Folktales_Common_Man%27s_Media_with_Missions_for_Society/links/0a85e53897d95422c3000000/Bhutanese-Folktales-Common-Mans-Media-with-Missions-for-Society.pdf)
  - 1.11. Singh, I. B. (1980). The Indian mass media system: before, during and after the national emergency. *Canadian Journal of Communication*, 7(2), 38- 49. doi:10.22230/cjc.1980v7n2a248
  - 1.12. Starr, P. (2006). *The creation of the media: political origins of modern communications*. New York: Basic Books.
  - 1.13. Uttaro, R. A. (1982). The Voices of America in International Radio Propaganda. *Law and Contemporary Problems*, 45(1), 103-122. doi:10.2307/1191297
2. Additional Reading
- 2.1. Roth, M. P. (2010). *The encyclopedia of war journalism: 1807 - 2010*. Amenia: Grey House Pub.
  - 2.2. Straubhaar, J., & Larose, R. (2002). *Media now: communications media in the information age*. Australia: Wadsworth.
  - 2.3. Winston, B. (2006). *Media technology and society: a history: from the telegraph to the Internet*. London: Routledge.
  - 2.4. Zelizer, B., & Allan, S. (2011). *Journalism after September 11*. London: Routledge.

**Date:** May 14, 2018

**Module Code and Title:** CMS101 Introduction to Communication Arts and Technology

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Namkhair Norbu, New #1

**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 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.
5. Identify the effectiveness of one's internet presence for the correct audience.
6. Construct a professional presence online for themselves by creating or updating a profile on a professional platform such as LinkedIn.
7. Create simple public blog posts that are responsibly and ethically composed.
8. Maintain and improve their online presence to use as a platform for showcasing their work.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
Lab practicals	3	45
Independent study	3	45
Total		120

**Assessment Approach:**

- A. Class tests: Portion of Final Mark: 10%

Two theory tests of 30-min duration (5% each) will encompass the readings, theory and class work up to the time of the tests; generally one before the midterm and one after. They will follow Bloom's taxonomy to prepare the students not only for recollection of terms, but focus on application of concepts to showcase a deeper learning and understanding of the concepts.

- B. Individual Report on Internet presence: Portion of Final Mark: 15%

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

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

- C. Practical midterm examination: Portion of Final Mark: 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. Class participation and preparedness: Portion of Final Mark: 5%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion.

- E. Individual Blog project: Portion of Final Mark: 25%

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 utilize 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.

- 2% Appropriate technical setup of the blog
- 3% Aesthetics of the blog
- 10% Frequency and quality of news article review blog posts (minimum 5)
- 5% Language: grammar, vocabulary, spelling, diction
- 5% Level of reflection and analysis in posts

Areas of assignments	Quantity	Weighting
A. Class tests	2	10%
B. Individual Internet presence project	1	15%
C. Practical midterm examination	1	15%
D. Class participation and preparedness		5%
E. Individual Blog project	1	25%
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Semester-End Examination (SE)</b>		<b>30%</b>

**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 personalized 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
- 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
- 3.5. International and local social media issues and laws
  - 3.5.1. Lese Majeste laws
  - 3.5.2. Election guidelines for social media (cases of Canada, India and Bhutan)
  - 3.5.3. Banned, censored and misleading content
  - 3.5.4. Issues of ownership of content posted on social media

### 3.5.5. Social media policy of Bhutan

#### **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. Identifying popular web presence & analysing the composition
- 5.2. Evaluating effectiveness of one's popular Web Presence
- 5.3. Creating a blog
- 5.4. Essential rules for responsible online publishing
- 5.5. Basic introduction to ethics in journalism: Code of Ethics for Journalists in Bhutan

#### **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 communications 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:** (A course-pack of the shorter reading materials will be made available to students)

#### 1. Essential Reading

- 1.1. Bhutan InfoComm and Media Authority. (2006). Code of Ethics for Journalists. Retrieved from <http://www.bicma.gov.bt/paper/jcc.pdf>
- 1.2. Department of Information and Media. (2017). *Social Media Policy for the Royal Government of Bhutan 2017*. Thimphu: Ministry of Information and Communications. Retrieved from <http://www.gnhc.gov.bt/en/wp-content/uploads/2017/05/Social-Media-Policy-for-the-Royal-Govt.-of-Bhutan-Approved-Version.pdf>
- 1.3. Dorji, G. K. (2015, March 12). Users of mobile and broadband internet increase. Retrieved from <http://www.kuenselonline.com/users-of-mobile-and-broadband-internet-increase/>
- 1.4. The Economist. (2015, February 26). The truly personal computer. *The Economist*. Retrieved from <http://www.economist.com/news/briefing/21645131-smartphone-defining-technology-age-truly-personal-computer>
- 1.5. Election Commission of Bhutan. (2016). *ECB Social Media Rules and Regulations of the Kingdom of Bhutan 2016*. Thimphu: Election Commission of Bhutan. Retrieved from <http://www.ecb.bt/Rules/SocialMedia2015.pdf>
- 1.6. Hay, W. (2017, October 24). Thailand's lese-majeste law 'stifling dissent'. Retrieved February 23, 2018, from <http://www.aljazeera.com/news/2017/10/thailands-lese-majeste-law-stifling-dissent-171024123343139.html>
- 1.7. Hussey, T. (2014). *WordPress Absolute Beginner's Guide*. Que Publishing.

- 1.8. Information, communications and media act of Bhutan (2018). Retrieved from <http://www.nab.gov.bt/assets/uploads/docs/acts/2018/ICMActofBhutan2018.pdf>
  - 1.9. Messenlehner, B., & Coleman, J. (2014). *Building Web Apps with WordPress*. O'Reilly Media.
  - 1.10. O'Brien. (2015). *Creating Multimodal Texts*. Retrieved from <https://creatingmultimodaltxts.com/>
  - 1.11. Ontario, E. (n.d.). Social Media Rules During an Election. Retrieved February 23, 2018, from <https://www.elections.on.ca/en/media-centre/social-media-rules-during-an-election.html>
  - 1.12. Thakur, A. (2017, January 15). Election Commission issues guidelines for social media use by candidates, parties - Times of India. Retrieved February 23, 2018, from <https://timesofindia.indiatimes.com/elections/assembly-elections/uttarakhand/news/ec-issues-guidelines-for-social-media-use-by-candidates-parties/articleshow/56572886.cms>
  - 1.13. Tshering, K. (2013). To Study the Internet Access and Usage Behavior in the Kingdom of Bhutan. *International Journal of Computer Science and Electronics Engineering*, 12, 288-297.
  - 1.14. Tshering, S. (2017, February 11). What constitutes defamation in the media and social media in Bhutan. Retrieved from <http://thebhutanese.bt/what-constitutes-defamation-in-the-media-and-social-media-in-bhutan/>
  - 1.15. Zimmermann, K.A. (2015). *History of Computers: A Brief Timeline*. LiveScience. Retrieved from <http://www.livescience.com/20718-computer-history.html>
2. Additional Reading
- 2.1. Dorji, Y. Bhutan Land Of The Thunder Dragon. Retrieved from <http://yesheydorji.blogspot.com/>
  - 2.2. Bocij, P. (2006). *The dark side of the Internet: protecting yourself and your family from online criminals*. Westport, CT: Praeger.
  - 2.3. Davie, W. R., & Upshaw, J. (2006). *Principles of electronic media*. Boston: Pearson/Allyn and Bacon.
  - 2.4. Wangchuk, D. Dorji Wangchuk. Retrieved from <https://dorji-wangchuk.com/>
  - 2.5. Fuchs, C. (2017). *Social media: a critical introduction*. Los Angeles: Sage.
  - 2.6. Internet censorship listed: how does each country compare? (2012, April 16). Retrieved from <https://www.theguardian.com/technology/datablog/2012/apr/16/internet-censorship-country-list>
  - 2.7. Kerckhove, D. D., & Dewdney, C. (1998). *The skin of culture: investigating the new electronic reality*. London: Kogan Page.
  - 2.8. Lévy, P. (2001). *Cyberculture*. Minneapolis, MN: University of Minnesota Press.
  - 2.9. Jones, S. (2016). What is Multimodal Textual Analysis? Retrieved from <https://storify.com/autnes/texts-for-analysis>
  - 2.10. Martin, T. (2014, July 26). The evolution of the smartphone. PocketNow. Retrieved from <http://pocketnow.com/2014/07/28/the-evolution-of-the-smartphone>
  - 2.11. Nawang P Phuntsho. Retrieved from <http://www.nawangpenstar.com/>
  - 2.12. Tshering, P. PaSsu Diary. Retrieved from <http://www.passudiary.com/>
  - 2.13. Subba, A. B. Amrith Bdr Subbas Diary. Retrieved from <http://www.amrithdiary.com/>
  - 2.14. UN-APCICT assists the Royal Government of Bhutan in the implementation of its social media policy. (n.d.). Retrieved from <http://www.unescap.org/events/un-apcict-assists-royal-government-bhutan-implementation-its-social-media-policy>
  - 2.15. Sangey, W. Wangcha Sangey. Retrieved from <http://wangchasangey.blogspot.com/>
  - 2.16. Writers Association of Bhutan (WAB). Retrieved from <http://www.writersofbhutan.com/>

**Date:** May 14, 2018

**Module Code and Title:** CMS102 Photography and Visuals Lab

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** New #1

**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. This module also intends to introduce theories commonly associated to visuals in the realms of news, advertisements and art.

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

1. Identify effective components of visuals.
2. Identify differences between visuals used to convey facts and information and those for other purposes.
3. Identify and describe parts of a camera and their function.
4. Use a range of digital cameras from basic mobile cameras to a digital SLR (at a beginner level).
5. Compose effective visuals through proper application of composition theory and good camera techniques.
6. Create visuals merging text into artwork.
7. Evaluate peer artwork in order to gain a better understanding of composition.
8. Create traditional, environmental, candid, glamor, lifestyle, surreal, conceptual, and abstract portrait photographs.
9. Apply lighting and exposure techniques for indoor and outdoor photos to portraits.
10. Discuss similarities and differences of using smartphone cameras and digital SLR cameras.
11. Discuss narrative theory based on the use of visuals in news publications.
12. Explain aesthetic theory in art and how visuals differ in colour and symmetry.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
Lab practicals	3	45
Independent study	3	45
Total		120

**Assessment Approach:**

- A. Individual Visual portfolio: Portion of Final Marks 25%

Students will produce a series of visuals that will be critiqued in class following a theoretical portion of an aspect of photography or visuals. These visuals will be critiqued in class in order for students 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 composition, creativity and ability to use theory and their short presentations they give to their peers. Presenters should discuss their initial idea, the process of creation, and 5 compositions they tried to illustrate their ideas. They will show the compositions created and ultimately what they felt their best work was and explain what went well, and what fell short of expectations.

- 5% Composition
- 1% Subject
- 1% Light
- 1% Depth
- 7% Ability to utilize best practices and photographic concepts



- 5% Creativity
- 5% Presentation

**B. Class participation - critiques on visuals: Portion of Final Mark: 10%**

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 10-point scale. The final mark will be the average of their various critique attempts throughout the semester.

**C. Midterm examination: Portion of Final Marks 15%**

Students will be tested on the theory components they have learned in the first part of the semester in an exam lasting 1.5 hours.

**D. Class tests: Portion of Final Mark: 10%**

Students will take 2 written tests (5% each) within the term to demonstrate their theoretical knowledge of concepts that were discussed in class.

**E. Individual Visual display: Portion of Final Mark: 15%**

Students will use the theories taught in class to compose 2 final pieces of work that they will display on campus. Students will caption the piece and be available to describe their piece of work to distinguished guests, their classmates and their tutor. Their grade will be based both on the extemporaneous descriptions and conversations that students have with their guests and on the actual pieces of work with their captions.

- 4% Aesthetics of display
- 1% Quality of captions provided
- 4% Quality of discussions and explanation given to guests
- 4% Ability to illustrate theoretical concepts artistically into their work
- 2% Creativity of the pieces

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Visual portfolio	5 photos	25%
B. Class participation – critiques on visuals		10%
C. Midterm examination	1	15%
D. Class tests	2	10%
E. Visual display	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>75%</b>
<b>Practical Semester-End Examination (SE)</b>		<b>25%</b>

**Pre-requisites:** CMS101 Introduction to Communication Arts & Technology; CTH101 Principles of Communication Science

**Subject matter:**

**Unit I: Introduction of visuals as a medium**

- 1.1. Overview of advertisements, propaganda, photographs and cartoons
- 1.2. Text versus words and their use
- 1.3. Infographics
- 1.4. Photography as a visual medium

**Unit II: Basics of composition and design**

- 2.1. Images to illustrate depth
- 2.2. Images to illustrate light

- 2.3. Studio photos to illustrate concepts
- 2.4. Outdoor photos to illustrate concepts

### **Unit III: Brief introduction and background to key concepts related to photography and visuals in news, art and advertisements and mixed mode reception**

- 3.1. Common visual theories in news
  - 3.1.1. Narrative theory: telling stories with visuals
  - 3.1.2. Media aesthetics theory: how the medium contributes to experiences, e.g., Shock value: Colour, framing and gore
- 3.2. Common visual theory in art--Aesthetics theory: Beauty and pleasing appearance
  - 3.2.1. Symmetry and asymmetry
  - 3.2.2. Colour, line and texture
  - 3.2.3. Patterns, weight and balance
- 3.3. Common visual theory in advertisement--Representation theory: Analysing what objects represent, not what they physically are, e.g., the logo represents the brand
- 3.4. Common visual theory across news, art and advertisement:
  - 3.4.1. Cultural studies visual theory: representation in history, pop-culture, transcultural events and subcultures
  - 3.4.2. Perception theory: images impact the experience, not the act of seeing
- 3.5. Visual ethics theory: ethical issues involved in visual productions
  - 3.5.1. Permissions and guidelines
  - 3.5.2. Exploiting emotions and passive observation for profit
  - 3.5.3. Production and reception of images
- 3.6. Visual literacy theory: reality, realistic expectation and responsibility
  - 3.6.1. Staging of visuals, staged photos, visual effects
  - 3.6.2. Role of photography in society and responsibilities of photojournalists
  - 3.6.3. Comparing art to advertisements and photojournalism

### **Unit IV: Introduction to photographic equipment**

- 4.1. Storing images, backup and memory
- 4.2. Cleaning and storage kits; Caring for and storing equipment
- 4.3. Cameras and accessories
- 4.4. Indoor lighting, lenses, flashes
- 4.5. Aperture, ISO and light
- 4.6. Editing software (Gimp / Photoshop equivalent) and basic usage (viewing, cropping, and saving)

### **Unit V: Detailed concepts and practice in photographic technique**

- 5.1. Photography comparisons on light and exposure
  - 5.1.1. Side light, back light, rim light, ambient, soft and hard light, spotlight, artificial
  - 5.1.2. Long exposure, light painting, high dynamic range, panoramic, macro
- 5.2. Photography comparisons on studio photographs
  - 5.2.1. Split lighting, loop lighting, Rembrandt lighting, butterfly lighting, broad lighting, short lighting
  - 5.2.2. Traditional, environmental, candid, glamor, lifestyle, surreal, conceptual, abstract
- 5.3. Photography compositions from outdoors
  - 5.3.1. Nature, landscape, sports, action, cold weather
- 5.4. Considerations for smartphone photography: Lens limitations relative to standalone cameras; light, exposure and focus considerations
- 5.5. Creating compositions and explaining them to an audience

### **Reading List:**

- 1. Essential Reading
  - 1.1. Winslow, D.R. (2012, October 12). A Question Of Truth: Photojournalism And Visual Ethics. Retrieved from <https://nppa.org/news/2160>

- 1.2. Curtin, D. P. (2011). *A short course on using your digital camera*. Marblehead, MA: ShortCourses.com.
  - 1.3. Kress, G. (2015). *Reading images: the grammar of visual design*. Routledge.
  - 1.4. Long, B. (2014). *Complete digital photography* (8<sup>th</sup> ed.). Australia: Delmar.
  - 1.5. Ministry of Information and Communication (2016). *Advertisement Guidelines of the Royal Government of Bhutan* (draft). Thimphu: Royal Government of Bhutan.
  - 1.6. Zettl, H. (1999). *Sight sound motion: applied media aesthetics*. Boston, MA: Cengage Learning.
2. Additional Reading
- 2.1. Creeber, G. (2011). *Digital cultures*. Maidenhead: Open Univ. Press.
  - 2.2. Housenbold, J., & Johnson, D. (2005). *The shutterfly guide to great digital photos*. Emeryville: McGraw-Hill/Osborne.
  - 2.3. Friday, J. (2002). *Aesthetics and photography*. Aldershot: Ashgate.
  - 2.4. Kobre, K. (2004). *Photojournalism: The Professionals' Approach*. Focal Press.
  - 2.5. Livingston, A., & Livingston, I. (1992). *The Thames & Hudson dictionary of graphic design and designers*. London: Thames & Hudson.
  - 2.6. Lovell, R. P., Zwahlen, F. C., & Folts, J. A. (1996). *Two centuries of shadow catchers: a history of photography*. Albany, NY: Delmar.
  - 2.7. Orvell, M. (2003). *American photography*. Oxford: Oxford University Press.
  - 2.8. Smith, K., Moriarty, S. E., Barbatsis, G., & Kenney, K. (2011). *Handbook of visual communication: theory, methods, and media*. New York: Routledge.
  - 2.9. Stone, M. C. (2003). *A field guide to digital color*. Natick (Mass.): A.K. Peters.
  - 2.10. Timacheff, S., & Karlins, D. (2005). *Total digital photography: the shoot to print workflow handbook*. Hoboken, NJ: Wiley Pub.

**Date:** May 14, 2018

**Module Code and Title:** CTH102 Introductory Theories of Mass Communication

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Lindsay Kamakahi

**General objective:** This module aims to provide students with a theoretical context and awareness of the forms of mass communications that are prevalent across the world. The module covers the initial development and impact of mass communications including print, photography, film, radio, and television. This module will focus in depth on the broad range of communication theories introduced previously. Students will look at research, media theory, structures, and systems that are the classic foundation to mass communication theory.

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

1. Examine the media theories applicable for interpersonal, group, and public communication settings.
2. Discuss founding theorists and how historical events shaped their views on the power of media.
3. Analyse propaganda and its emergence in the realm of communication.
4. Define the emerging roles of communications and technology up until WWII.
5. Identify mediums and log the amount of time they are surrounded by messages.
6. Explain the relevant media theories used in news articles and broadcasts.
7. Interpret media theories adequately to lead discussions on them.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45

Tutorials	1	15
Independent study	4	60
Total		120

### Assessment Approach:

#### A. Individual Media log and presentation: Portion of Final Mark: 10%

Students will keep a daily log of time they are immersed by media messages. Students will begin the log in week 1 and complete it in week 4. Presentations will begin in week 5. They will submit a 750-1000 word reflection paper concerning the amount of time, the types of messages, their reactions to the messages and the impact had on them. The written portion will be 5% of the marks. They will present a short 2-5 minute summary of their self-observation to their classmates for 5% of the marks.

- 3% Content of presentation
- 3% Quality of reflection on media messages
- 2% Eye Contact, Posture, Pitch, Audience connection
- 1% Dedication to media log
- 1% Language usage, punctuation, grammar

#### B. Class tests: Portion of Final Mark: 10%

Students will be expected to complete 2 written tests (worth 5%) of 30-45 minutes each to evaluate their knowledge of topics presented in the class.

#### C. Midterm examination: Portion of Final Mark: 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. Individual/Pair discussion: Portion of Final Mark: 15%

Students will lead a discussion of a media theory topic for the class. They will prepare the topic and questions 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 10-20 minute 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.

- 4% Ability to explain the media theory to the class
- 3% Quality of Questions to lead the discussion
- 3% Ability to ask thought provoking questions to invoke participation
- 4% Ability to illustrate theoretical concepts with an activity
- 1% Creativity in activity

#### E. Class participation and preparedness: Portion of Final Mark: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm. They should give critical criticism and introduce new interpretation and theory as active audience members.

Areas of assignments	Quantity	Weighting
A. Individual Media log and presentation	1	10%
B. Class tests	2	10%
C. Midterm examination	1	15%

D. Individual/pair discussion	1	15%
E. Class participation and preparedness		10%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CTH101 Principles of Communication Science

**Subject matter:**

**Unit I: Introduction to mass communication theories: key concepts, themes, assumptions, examples & applications, and critiques of each**

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

**Unit II: Eras of mass communication theory: boundaries, key themes of each era, transitions and their causes**

- 2.1. Four eras of media theory: Tracing the changes in society, culture and technology
- 2.2. Competing cultural perspectives challenge Limited-Effects theory
- 2.3. Emergence of meaning-making perspectives on media

**Unit III: Introduction to yellow journalism and critics**

- 3.1. Yellow Journalism: Income and overdramatization
- 3.2. Mass society critics and debates over media: ethics and negative consequences
- 3.3. Concept of audience helplessness

**Unit IV: Media theories in the age of propaganda: an introduction to key theories**

- 4.1. Review of origins of propaganda: from Roman Catholics, Nazi Germany and around the globe
- 4.2. Behaviourism: human action is a conditioned response
- 4.3. Harold Lasswell's Propaganda Theory: blended behaviourism and Freudianism
- 4.4. Walter Lippman's Theory of Public Opinion Formation: the outside world and pictures in our heads

**Unit V: Normative theories of mass communication**

- 5.1. Normative theories; questions on how much freedom the media should have
- 5.2. Libertarian thought and the opposition to authoritarian theory
- 5.3. Professionalization of journalism
- 5.4. Using social responsibility to guide professional practice
- 5.5. Development and professionalization of communication in Bhutan: case study on The Role of Mass Media in Bhutan: Accessibility, Influence and its Impacts

**Unit VI: Limited Effects Theory: background, development and key concepts**

- 6.1. Development of Limited Effects Theory during the 1940's and 1950's
- 6.2. Two-step flow of information and influence
- 6.3. Propaganda research and attitude-change theories
- 6.4. Carl Hovland and experimental section
- 6.5. Selective processes: cognitive consistency, cognitive dissonance, selective process and selective exposure
- 6.6. Information-Flow Theory and instant access
- 6.7. Joseph Klapper's Phenomenistic Theory
- 6.8. Elite Pluralism: looking for opinion leaders who rely on media

**Reading List:** *(A course-pack of the shorter reading materials will be made available to students)*

1. Essential Reading

- 1.1. Baran, S. J., & Davis, D. K. (2015). *Mass communication theory: foundations, ferment, and future*. Stamford, Conn: Cengage Learning.
- 1.2. Defleur, M. (2017). *Mass Communication theories: Explaining origins, processes, and effects*. S.I.: Routledge.
- 1.3. 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
2. Additional Reading
  - 2.1. Bucy, E. P. (2001). *Living in the information age: a new media reader*. Belmont, CA: Wadsworth Thomson Learning.
  - 2.2. Cottle, S. (2003). *News, public relations and power*. London: Sage publications.
  - 2.3. Manovich, L. (2002). *The language of new media*. Cambridge, Mass.: MIT Press.
  - 2.4. Rodrigues, U. M., & Ranganathan, M. (2015). *Indian news media: from observer to participant*. New Delhi: SAGE Publications.

**Date:** May 14, 2018

**Module Code and Title:** LAN202 Basic Journalism

**Programme:** BA in English Studies (borrowed)

**Credit Value:** 12

**Module Tutor:** Namkhair Norbu, New #3

**General objective:** This module aims to introduce students to the fundamentals of journalism and develop journalistic skills. It will also introduce them to the techniques of news writing for different media and will enable students to acquire these skills. Students will learn journalism's main components: what news is, different types of news, reporting news story and stories centred on people, and practical news reporting and writing, among others. It will also familiarize students with the history and emergence of media in Bhutan – looking into their achievements, the existing challenges and the way forward.

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

1. Write news articles at a level suitable for print in a local publication such as a college or club newsletter.
2. Distinguish different types of news articles (hard, feature, analysis, profile, editorial and column).
3. Critically analyse news content, identifying potentially dubious reporting.
4. Proofread and rewrite short texts in journalistic style.
5. Research and fact-check their own data collection for short news reports.
6. Explain the role of journalism vis-à-vis community or people journalism.
7. Differentiate restorative narratives from typical news stories.
8. Explain key ethical codes in the practice of journalism.
9. Describe the major milestones and key features of the emergence of media in Bhutan.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
In-class writing practice	2	30
Independent study	4	60
Total		120

**Assessment Approach:**

A. Individual News writing assignment: Portion of Final Mark: 15%

Students will write a news article of 400 to 500 words based on scenarios given to them. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the feedback provided on the first draft. Assessments will be based on the 'Professional Writing' rubric.

B. Individual Feature writing assignment: Portion of Final Mark: 15%

Students will be required to write a feature article of 600-800 words. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the feedback provided on the first draft. Assessment will be based on the 'Professional Writing' rubric.

C. Class participation and preparedness: Portion of Final Mark: 10%

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

D. Individual Real news reporting project: Portion of Final Mark: 15%

Students will write a real news article of 300-400 words. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the feedback provided on the first draft. The Assessment will be based on the "Professional Writing".

E. Individual Editorial and column writing: Portion of Final Mark: 15%

Students will write an op-ed piece or column 400-500 words. Students should strive to get the same published in local newspapers. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the feedback provided on the first draft. Assessment will be based on the 'Professional Writing' rubric.

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Individual News writing assignment	1	15%
B. Individual Feature writing assignment	1	15%
C. Class Participation & Preparedness		10%
D. Individual Real news reporting project	1	15%
E. Individual Editorial and column writing	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Semester-End Exam (SE)</b>		<b>30%</b>

**Pre-requisites:**

**Subject matter:**

**Unit I: Introduction to journalism**

- 1.1. Overview of what is journalism
- 1.2. Elements of news
- 1.3. Different types of news writing
- 1.4. Introduction to various types of media components
- 1.5. Introduction to techniques of news writing for different media
- 1.6. Interview techniques and skills
- 1.7. Unique quotes and attribution

**Unit II: Development of journalism in Bhutan**

- 2.1. History of the media in Bhutan
- 2.2. Media laws and policies
- 2.3. Make up of news organizations and management and editorial structures

- 2.4. Perspectives on media in Bhutan
  - 2.4.1. Media in Bhutan: Now and Then by Dasho Kinley Dorji
  - 2.4.2. Media and the Maverick Mind: Need for Media Literacy: A Layman's View by Thakur Singh Powdyel
  - 2.4.3. Media Matters in Bhutan by Siok Sian Pek-Dorji
  - 2.4.4. Role of the Media in Achieving a Sustainable Society by Tim Bodt
- 2.5. Existing media scenario

### **Unit III: Print journalism**

- 3.1. Writing/reporting for the print media
- 3.2. Makeup of a newspaper/ magazine
- 3.3. Structure and dissection of newspapers
- 3.4. Writing the different articles for newspapers (editorial, news story, column features, analysis and op-ed piece)
- 3.5. Practical assignment

### **Unit IV: Social media or the new journalism**

- 4.1. Social media: Meaning and essential features
- 4.2. Impact of social media in journalism
- 4.3. Social media as a tool for journalism
- 4.4. Citizen journalism
- 4.5. Media consumption
- 4.6. Future of journalism

### **Unit V: Development journalism**

- 5.1. Development journalism: Meaning and essential features
- 5.2. Significance of development related news for developing countries
- 5.3. Challenges, present trend and practices in Bhutan.
- 5.4. Development journalism as a community journalism
- 5.5. Getting stories of the plight of ordinary people
- 5.6. Analysis of development issues in Bhutan

### **Unit VI: Restorative narratives**

- 6.1. Restorative narrative: Meaning and essential features
- 6.2. Analysis of restorative narratives by media organizations in Bhutan
- 6.3. Difference between restorative narratives and a typical news story
- 6.4. Focus on restorative narratives
- 6.5. Writing restorative narratives

### **Unit VII: Media ethics**

- 7.1. Journalists' code of ethics/conduct
- 7.2. Libel, defamation and privacy issues
- 7.3. Plagiarism in journalism
- 7.4. Right to Information and freedom of press
- 7.5. Advertising ethics

**Reading List:** *(A course-pack of the shorter reading materials will be made available to students)*

1. Essential Reading
  - 1.1. Bhutan InfoComm and Media Authority. (2006). Code of Ethics for Journalists. Retrieved from <http://www.bicma.gov.bt/paper/jcc.pdf>
  - 1.2. Bodt, T. (2007). Role of the media in achieving a sustainable society. Retrieved from <http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/MediaAndPublicCulture/M-21.pdf>
  - 1.3. Dorji, K. (2006). Media in Bhutan: Now and then. Retrieved from [http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS\\_Vol14/14-2.pdf](http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS_Vol14/14-2.pdf)



- 1.4. Kramer, M. and Call, W. (2007). *Telling True Stories: A Nonfiction Writers' Guide from the Neiman Foundation at Harvard University*. Penguin Publishing House.
- 1.5. Murthy, D. (2009). *Development Journalism: What Next?* Kanishka Publishing House.
- 1.6. Pek-Dorji, S.S. (2010). *Media matters in Bhutan*. Thimphu: Bhutan Centre for Media and Democracy.
- 1.7. Powdyel, T.S. (2007). *Media and the maverick mind: Need for media literacy: A layman's view*. Retrieved from <http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/MediaAndPublicCulture/M-14.pdf>
- 1.8. Raman, U. (2009). *Writing For The Media*. Oxford University Press.
- 1.9. Rich, C. (2009). *Writing and Reporting News: A Coaching Method*. Cengage Learning Publication.
- 1.10. Strunk Jr, W. and White, E.B. (1999). *The Elements of Style*. Longman Publication.
- 1.11. Tenore, M.J. *Restorative Narratives: Defining a New Strength-Based Genre*. ivoh. Retrieved from <http://ivoh.org/restorativenarrative/>
- 1.12. Zinnser, W. (2008). *On Writing Well: The Classic Guide to Writing Nonfiction*. Paw Prints.
2. Additional Reading
  - 2.1. David, R. (2011). *The Universal Journalist*. Pluto Press.
  - 2.2. Palmer, P.J. (2011). *Healing the Heart of Democracy: The Courage to create a politics worthy of the human spirit*. John Wiley & Sons.

**Date:** May 11, 2018

**Module Code and Title:** CMS203 Digital Graphics Lab

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** New #1

**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. While the Photography and Visuals Lab module 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. Identify digital image file formats and their relative advantages.
2. Differentiate between raster (bitmap) and vector graphics.
3. Discuss the fundamental and emergent properties of images such as light & shadow, colour, brightness, and contrast.
4. Explain how visual information such as light and colour is represented in digital pixels.
5. Apply image correction and enhancement techniques to photographs at an intermediate level.
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.

## Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
Lab Practicals	3	45
Independent study	3	45
Total		120

## Assessment Approach:

### A. Individual Visual portfolio (enhanced photographs): Portion of Final Marks 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 their short presentations they give to their peers. Presentations 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, then the marks of 5 images will be averaged to comprise 20%. The presentation worth 5% will be assessed based on the quality of the explanations of the acquisitions and enhancements.

- 5% Photographic composition
- 1% Subject
- 1% Light
- 1% Depth
- 7% Utilization of image correction/enhancement concepts
- 5% Creativity

### B. Class participation - critiques on visuals: Portion of Final Mark: 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: Portion of Final Mark: 15%

Students will be given a list of tasks that they must complete during the duration of the 2 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. Individual Graphics composites: Portion of Final Mark: 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 comprise 15%. Students will also submit a brief write-up of how they composited the graphics to aid in the evaluation, though the write-up will not be marked.

- 5% Use of effective variety of elements and principles to present their information
- 5% Ability to use essential vector graphics tools capably and effectively
- 5% Aesthetics and effectiveness of the visual for the intended purpose (discernible and correct judgments concluding in a proficiently crafted final product)

E. Class test: Portion of Final Mark: 10%

A 1-hour written examination concerning the conceptual and theoretical portions of the class will be given.

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Individual Visual portfolio (enhanced photographs)	5	25%
B. Class participation – critiques on visuals		5%
C. Practical midterm examination	1	15%
D. Individual Vector graphics (composites)	3	15%
E. Class test	1	10%
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Practical Semester-End Examination (SE)</b>		<b>30%</b>

**Pre-requisites:** CMS102 Photography and Visuals Lab

**Subject matter:**

**Unit I: Introduction to digital compositing**

- 1.1. Historical perspective
- 1.2. Standard terminology

**Unit II: Digital representation of visual information**

- 2.1. Essentials of visual information: light & shadow, colour, brightness, contrast
- 2.2. Definitions: pixels, components, channels
- 2.3. Roles of spatial resolution and bit depth in image size, quality, and colour range
- 2.4. Overview of colour representations
- 2.5. Image input methods/types and devices
- 2.6. Comparisons of commonly used digital image file formats
- 2.7. Vector vs. bitmap graphics: typical use cases and advantages
- 2.8. Overview of image viewing and analysis tools
- 2.9. Quality vs. efficiency considerations for digital images

**Unit III: Essentials of image editing**

- 3.1. Spatial manipulation
- 3.2. Colour manipulation
- 3.3. Geometric transformations

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

- 4.1. Enhancing subject focus
  - 4.1.1. Cropping to enhance subject focus
  - 4.1.2. Blurring backgrounds to enhance subject focus
- 4.2. Colour adjustments
  - 4.2.1. Adjusting colour balance to correct colour casts in specific tonal areas
  - 4.2.2. Adjusting saturation to intensify or fade colours: technique and common uses
- 4.3. Tone, brightness and contrast editing
  - 4.3.1. Adjusting brightness to enhance or correct for exposure errors
  - 4.3.2. Adjusting contrast: Increasing to make photos stand out or reducing to flatten & even tone
  - 4.3.3. Balancing: Adjusting highlights, mid-tones, and shadows separately to correct image issues
  - 4.3.4. Purpose, technique, and uses of tonal curves to achieve finely tuned adjustments to the light space of a photograph
  - 4.3.5. Using dodging and burning to exaggerate tonal differences
- 4.4. Using filters to achieve desired artistic effects
- 4.5. Visual literacy theory revisited: digital image manipulation
  - 4.5.1. Advertisements, “photoshopping” and impact realistic expectations

- 4.5.1.1. Airbrushed make-up banned for misleading in UK
- 4.5.1.2. Photoshopped images to come with warning in France
- 4.5.1.3. Advertisement guidelines in Bhutan

### Unit V: Essentials of image compositing

- 5.1. Multisource operations: add, subtract, mix
- 5.2. Matte creation and manipulation
- 5.3. Use of masks

### Unit VI: Vector graphics

- 6.1. Software tools for drawing vector graphics: Inkscape / Illustrator equivalent
- 6.2. Typical interface: tools, panels, workspaces
- 6.3. Drawing shapes: lines and polygons; Bézier points and curves
- 6.4. Using strokes and paths
- 6.5. Applying transformations
- 6.6. Incorporating and manipulating text
- 6.7. Grouping and compounding vectors to build custom shapes
- 6.8. Colouring a vector illustration
- 6.9. Compositing along with bitmap images

### Reading List:

1. Essential Reading
  - 1.1. Airbrushed make-up ads banned for 'misleading'. (2011, July 27). Retrieved from <http://www.bbc.com/news/uk-14304802>
  - 1.2. Brinkmann, R. (2008). *The Art and Science of Digital Compositing* (2<sup>nd</sup> ed.). Burlington: Morgan Kaufmann Publishers.
  - 1.3. Chazan, D. (2017, September 30). *Photoshopped images to come with a warning under new French law*. Retrieved from <http://www.telegraph.co.uk/news/2017/09/30/photoshopped-images-come-warning-new-french-law/>
  - 1.4. Digital Photography Tutorials. Retrieved from <https://www.cambridgeincolour.com/tutorials.htm>
  - 1.5. Lecarme, O. and Delvare, K. (2012). *The book of GIMP*. San Francisco: No Starch Press.
  - 1.6. Long, B. (2014). *Complete digital photography* (8<sup>th</sup> ed.). Australia: Delmar.
  - 1.7. Kirsanov, D. (2009). *The book of Inkscape*. San Francisco: No Starch Press.
  - 1.8. Photography Tips and Tutorials for Beginners. Retrieved from <https://digital-photography-school.com/digital-photography-tips-for-beginners/>
  - 1.9. Quinn, S. (2016). *Digital sub-editing and design*. New York.
2. Additional Reading
  - 2.1. Boyce, N. (2002). *Web graphics for non-designers*. Birmingham: Glasshaus.
  - 2.2. Glitschka, V. (2016). *Vector Basic Training* (2<sup>nd</sup> ed.). Glitschka Studios.
  - 2.3. Steuer, S. (1995). *The Adobe Illustrator CS3 Wow! Book* (9<sup>th</sup> ed.). Peachpit Press.

**Date:** May 14, 2018

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<b>Module Code and Title:</b>	<b>CTH203 Contemporary Media Theory and Practice</b>
<b>Programme:</b>	BA in Mass Communication
<b>Credit Value:</b>	12
<b>Module Tutor:</b>	Lindsay Kamakahi

**General objective:** This module continues to draw on the historical impact of the classic theories while introducing contemporary ideas of media development. It explores the evolution of the perception of media and communications. It weaves in human behaviour and the impact of culture to the receiver of messages as opposed to a one way dispersal of information. The module will also explore the present-day situation in order to hypothesize on the future role of media and communication.

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

1. Identify and categorize the range of mediums that are most appealing for various age groups.
2. Analyse and conclude which mediums impact daily life.
3. Relate various mass media theories to everyday situations in life.
4. Explain the reach of folk media to differentiated literacy abilities of a population.
5. Differentiate theorists of contemporary media theories from traditional media theorists.
6. Identify the impact of communication and technological development in regards to Bhutan.
7. Suggest media literacy techniques based on understanding of contemporary mediums.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual Media evaluation log: Portion of Final Mark: 10%

Students will keep a detailed log of the media they are exposed to and analyse how they are interacting with the messages being sent and received. Logs should be kept for 2 months with a minimum log entry rate of once per week. They will then submit a 1000-1250 word reflection report concerning the analysis and types of messages they interacted with. They should focus on their reactions to the messages, the impact the messages had on them, and the amount of time they spent finding truth in messages, utilizing contemporary theories in their analysis.

- 5% Quality of reflection on media messages in final report
- 3% Presence, consistency and perceptive quality of media log entries
- 2% Language usage in final report

- B. Pair Folk media analysis: Portion of Final Mark: 10%

Students will be responsible to analyse a Bhutanese Folk medium in reference to a media theory. They will be responsible for presenting the medium via role play, demonstration, multimedia clip or other creative means. A rubric and instruction sheet will be given to students at the beginning of the assessment.

- 2% Creativity of presentation
- 3% Quality of sources used to describe media aspect
- 4% Quality of presentation of theory in relation to folk media
- 1% Mechanics, Grammar and style of individual reflection paper

- C. Class tests: Portion of Final Mark: 10%

Students will be expected to complete 2 written tests (worth 5%) of 30-45 minutes each to evaluate their knowledge of topics presented in the class.

- D. Midterm examination: Portion of Final Mark: 15%

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

E. Theorist comparison group presentation: Portion of Final Mark: 15%

Students, in small groups of 2-4, will create a short 3-5 minute presentation in the form of a radio talk show or one act play. They will prepare their interpretation of how the theorists would interact with each other or certain media dilemmas by an intermediary or when they meet in person. They must meet with the tutor to discuss their understanding of the theorists/interpretation at least twice outside of class hours for approximately 15-30 minutes depending on the mutual understanding of the theorists.

- 5% Ability to accurately explain the media theory and theorist to the class
- 3% Quality of thought provoking questions to invoke participation from classmates
- 5% Ability to connect theoretical concepts with an activity
- 2% Execution of comprehensive presentation

Areas of assignments	Quantity	Weighting
A. Individual Media evaluation log and presentation	1	10%
B. Folk media presentation	1	15%
C. Class tests	2	10%
D. Midterm examination	1	15%
E. Theorist comparison group presentation	1	10%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CTH102 Introductory Theories of Mass Communication

**Subject matter:**

**Unit I: Beyond limited effects: An introduction to functionalism and children beyond WWII**

- 1.1. Social learning: identification and imitation
- 1.2. Social cognition from mass media
- 1.3. Active theory of television viewing
- 1.4. Developmental perspective: influences of media interaction and impact
- 1.5. Brief overview of video game interest in media violence
- 1.6. Introduction to media and children’s socialization and the early window

**Unit II: Background and key concepts of critical and cultural theories**

- 2.1. Macroscopic and microscopic theories
- 2.2. Cultural studies and political economy theorists: media coverage of work and workers
- 2.3. Marshall McLuhan: The medium is the message and the message
- 2.4. Harold Innis: The bias of communication

**Unit III: Contemporary mass communication theory: Introduction to active audiences and what they do with media**

- 3.1. Audience theories: uses-and-gratifications and fraction of selection on media choices
- 3.2. Audience reception: making sense of specific forms of content

**Unit IV: Media and Society: Introduction to changing roles in media**

- 4.1. Information diffusion theory: innovations introduced and adopted
- 4.2. Social marketing theory: promoting socially valuable information
- 4.3. Knowledge gap: populations separated between better informed and less informed knowledge groups
- 4.4. Agenda-setting
- 4.5. Spiral of silence: Dominance vs. keeping views for fear of rejection
- 4.6. News production research: production of distorted or biased content

- 4.7. Media as culture industries: the commodification of culture: mass produced and distributed culture competes with locally based cultures
- 4.8. Media literacy movement: ability to access, analyse, evaluate and communicate messages

#### **Unit V: Mass Media and the Cultural Landscape**

- 5.1. Describing mass media in Bhutan: prevalence and popularity of various mediums, regulations, and challenges
  - 5.1.1. Folk media, the common person and development
  - 5.1.2. Radio
  - 5.1.3. Newspapers
  - 5.1.4. Cinema halls
  - 5.1.5. Local television environment: prevalence of foreign channels, relevant policies to regulate them, emergence of satellite TV availability
  - 5.1.6. Internet and widely available unrestricted global content
  - 5.1.7. Smartphones and personal access to internet; connected lifestyles
- 5.2. Mass media in South and South East Asia

#### **Unit VI: Recent trends in media theory**

- 6.1. Privatization, regulation of media, net neutrality
- 6.2. Terrorism and media: hijacking of sites, proliferation of scams, bots and fake news dispersal
- 6.3. Trends in diversity and inclusion
- 6.4. Internet, social media and developing consumer behaviour theories
- 6.5. A brief overview of social media and social impact theory
- 6.6. Introduction to social media integration theory and current developments

**Reading List:** (*A course-pack of the shorter reading materials will be made available to students*)

#### 1. Essential Reading

- 1.1. A Police Siege and then Suicide – A Thai Lesson in Ethical Choices. (2017, March 22). Retrieved from <http://ethicaljournalismnetwork.org/a-police-siege-and-then-suicide-a-thai-lesson-in-ethical-choices>
- 1.2. Baran, S. J., & Davis, D. K. (2015). *Mass communication theory: foundations, ferment, and future*. Stamford, Conn: Cengage Learning.
- 1.3. Defleur, M. (2017). *Mass Communication theories: Explaining origins, processes, and effects*. S.l.: Routledge.
- 1.4. Dorji, T. C. (2009). Preserving our Folktales, Myths and Legends in the Digital Era. *Journal of Bhutan Studies*, 20, 93-108.
- 1.5. France-Presse, A. (2017, April 26). Thai Media Rebuked Over Facebook Live Of Child Murder. Retrieved from <https://www.ndtv.com/world-news/thai-media-rebuked-over-facebook-live-of-child-murder-1686149>
- 1.6. Kalra, A. (2016, April 22). India's top court to hear cases challenging tobacco pack warnings on Monday. Retrieved from <https://www.reuters.com/article/us-india-tobacco/indias-top-court-to-hear-cases-challenging-tobacco-pack-warnings-on-monday-idUSKCN0XJ1DU>
- 1.7. Nation, T. (2017, July 20). Police launch campaign against social media posts with celebrities encouraging alcohol use. Retrieved from <http://www.nationmultimedia.com/detail/national/30321288>
- 1.8. New Ethics in the Era of New Media. (2017, March 23). Retrieved from <http://ethicaljournalismnetwork.org/new-ethics-era-new-media>
- 1.9. Pek-Dorji, S. S. (2010). *Media Matters in Bhutan*. Bhutan Centre for Media and Democracy. Retrieved from <http://bcmd.bt/wp-content/uploads/2016/12/Media-Matters-in-Bhutan.pdf>
- 1.10. Penjore, D. (n.d.). Oral Traditions as Alternative Literature: Voices of Dissents in Bhutanese Folktales. *Journal of Bhutan Studies*, 21-36. Retrieved from .
- 1.11. Royal Government of Bhutan. (2013). *Bhutan Information and Media Impact Study 2013*. Ministry of Information and Communications. Retrieved from

<http://www.doim.gov.bt/wp-content/uploads/2016/06/media-impact-study-2013.pdf>

- 1.12. Sharma, N. C. (2016, January 20). Alcohol companies use social media to target the young, urban population. Retrieved from <http://indiatoday.intoday.in/story/booze-ads-make-it-large-on-social-media/1/574812.html>
2. Additional Reading
  - 2.1. Avieson, B. (2015). From Mani stones to Twitter: Bhutan creates a unique media matrix for a 21st century democracy. *International Journal of Communication*, 9. Retrieved from <http://ijoc.org/index.php/ijoc/article/download/3186/1435>.
  - 2.2. Dorji, K. (2006). Media in Bhutan: Now and Then. *Journal of Bhutan Studies*, 14, 5-23.
  - 2.3. Flew, T. (2002). *New media: an introduction*. Don Mills, Ontario, Canada: Oxford University Press.
  - 2.4. Pek-Dorji, S. S. (2007), Opening the gates in Bhutan: Media Gatekeepers and the Agenda of Change. *Proceedings of the 3<sup>rd</sup> GNH Conference*. Centre for Bhutan Studies. Retrieved from <http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/3rdGNH/7.3rdGNH.pdf>
  - 2.5. Potter, W. J. (1998). *Media Literacy*. S.I.: Sage Publications.
  - 2.6. Roof, J. & Wiegman, R. (1995). *Who can speak? Authority and critical identity*. Urbana: University of Illinois Press.
  - 2.7. Winston, M. E., & Edelbach, R. D. (2006). *Society, ethics, and technology*. Boston, MA: Wadsworth Cengage Learning.

**Date:** May 14, 2018

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**Module Code and Title:** BRD201 Introduction to Broadcast Journalism

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Namkhai Norbu, New #3

**General objective:** This module explores the emergence of broadcasting as a powerful format for mass communications, the practice of broadcasting (particularly for journalism), and why it is relevant 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 some introduction on practical broadcast journalism skills such as editing, writing and interviewing.

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

1. Describe the medium and messages best suited to each type of broadcasting.
2. Write effective short segments for broadcast.
3. Analyse programming and research done by broadcasting companies and network television in the field of broadcasting.
4. Compare broadcasts from around the world based on funding, ideology and legal aspects
5. Discuss the theories on violence and impact of broadcasting on children, men and women.
6. Edit a written work for timed broadcast.
7. Perform a mock interview for broadcast.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15



Independent study	4	60
Total		120

### Assessment Approach:

#### A. Individual Broadcast analysis: Portion of Final Mark: 10%

Students will develop a paper of 1000-1250 words discussing a major topic from broadcasting that is instructor approved. They will characterize 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.

- 1% Characterization of major players introduced
- 1% Past broadcasting methods mentioned
- 3% Explanation of evolution of broadcasting
- 1% Analytical Capability
- 2% Mechanics, Spelling and Grammar

#### B. Individual Editing for broadcast: Portion of Final Mark: 15%

Students will be asked to get a well written article from a reputed magazine or journal and they will have to edit the article for broadcast. Students should be able to bring out the crux of the article in a precise manner with clarity suited for broadcasting. The final edited work for broadcast should be a maximum two minutes long. The students will be required to do an audio recording of the edited work to play in class and submit the written work. Mobile recording will be accepted and the technicality of audio recording will not be assessed. They will be assessed on:

- 4% Clarity and concision
- 3% Specificity
- 4% Logical order
- 2% Simplicity and sentence structure
- 2% Voice and intonation

#### C. Pair Interview for broadcast: Portion of Final Mark: 15%

Students will be expected to do a mock broadcast for which an actual interview will be conducted on a topic of their choosing related to gathering of opinions on a current affairs issue. The interview should be 2-3 minutes long. The recording can be done on any visual recording device such as a camcorder, camera with video clip function, or smartphone. The quality of the recording will not be assessed. A rubric will be given to the students before the assessment.

- 3% Tone of voice, clarity and audibility
- 3% Use of space
- 3% Quality of questions
- 3% Ability to adapt on the responses of the interviewee
- 3% Time management

#### D. Midterm examination: Portion of Final Mark: 15%

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

#### E. Small Group Case study: on the impact of broadcasting on children in Bhutan: 20%

Students will compose a research paper of 1250-1500 words in groups of 2-3 members. It will focus on how broadcasting impacts the minds of the children within Bhutan. They will analyse how broadcasting affects the children's daily lives and their family's lives. Students will work

on their assigned portions and then work together as a team to create a well-researched and consistent project.

- 2% Research done
- 3% Ability to use broadcasting theories and their interpretation and understanding of these theories
- 3% Consistency and content
- 2% Responsibility among individuals
- 2% Discussion on quality of execution
- 2% Creativity and presentation of their work
- 1% Grammar and language

They will receive 5% for their individual reflection on their portions of their work, their team work and overall critique their work on the portfolio via VLE. This individual reflection will be a 300-word analysis based on tutor guidelines.

- 1% Quality of individual reflection
- 1% Quality of group work
- 1% Interpersonal communication analysis
- 2% Overall portfolio analysis

Areas of assignments	Quantity	Weighting
A. Individual Broadcast analysis	1	10%
B. Individual Editing for broadcast	1	15%
C. Pair Interview for broadcast	1	15%
D. Midterm examination	1	15%
E. Small Group Case study	1	20%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CTH102 Introductory Theories of Mass Communication

**Subject matter:**

**Unit I: Overview of broadcasting**

- 1.1. Review of the history of broadcasting
- 1.2. Characteristics, functions, and audiences of broadcasting
- 1.3. Emergence, development, and evolution of radio and television broadcasting around the world
- 1.4. Impacts of broadcasting: immediacy, creation of new genres of entertainment, rapid spread of messages and news, changes in societal time use
- 1.5. Reference to impacts of violence in broadcasting on people
- 1.6. Brief reference to 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 programmes**

- 3.1. Proximity to events
- 3.2. Captured footage; use of citizen work: right place, right time
- 3.3. Potential differences in relevance to audience vs, the broadcasting organization
- 3.4. Broadcast for immediacy or to generate 'timeless' pieces
- 3.5. Gauges of audience interest
- 3.6. Review of different types of news and their functions in society
- 3.7. News Sources
  - 3.8.1 Call from citizens

- 3.8.2 Emergency Services
- 3.8.3 Politicians and political groups
- 3.8.4 Pressure groups
- 3.8.5 Staged events
- 3.8.6 News releases
- 3.8.7 Tip-offs and weighing out the legitimacy of the tips
- 3.8.8 Wire services and news agencies
- 3.8.9 Press releases and advertorials

#### **Unit IV: Broadcast news programmes: relevance, style and length of news broadcasts**

- 4.1. Segments: specialized, breaking or scheduled
- 4.2. 24-hour news: life cycle of recycled news
- 4.3. Documentaries: mini-series, exposes, or full-length films as news and current events in broadcast journalism

#### **Unit V: Interviewing as a part of Broadcast journalism**

- 5.1. The uses of interviews for broadcasting
- 5.2. Types of broadcast Interviews
- 5.3. Issues and ethics related to broadcast interviews
- 5.4. Important aspects of interviewing for broadcast news
- 5.5. Interviewing Skills
- 5.6. Asking the right questions
- 5.7. Choosing the right interviewee
- 5.8. Live interviews and choosing the right location
- 5.9. Coping with difficulties during an interview

#### **Unit VI: 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 teleprompts

**Reading List:** (A course-pack of the shorter reading materials will be made available to students)

#### 1. Essential Reading

- 1.1. Boyd, A. (2001). *Broadcast journalism* (5<sup>th</sup> ed.). Oxford: Focal Press.
- 1.2. Brown, M. (2017, June 23). Television Is Dead? Here's How Digital Streaming Is Actually Making It More Relevant. *Forbes Magazine*. Retrieved from [www.forbes.com/sites/maurybrown/2017/06/22/television-is-dead-heres-how-digital-streaming-is-actually-making-it-more-relevant/2/#7284e6a35322](http://www.forbes.com/sites/maurybrown/2017/06/22/television-is-dead-heres-how-digital-streaming-is-actually-making-it-more-relevant/2/#7284e6a35322).
- 1.3. Chapman, J., & Kinsey, M. (2010). *Broadcast journalism: a critical introduction*. New York: McGraw Hill.
- 1.4. Cox, J. (2009). *This day in network radio: a daily calendar of births, deaths, debuts, cancellations and other events in broadcasting history*. Jefferson, NC: McFarland.
- 1.5. Critcher, C. (2003). *Moral panics and the media*. Maidenhead: Open University Press.

- 1.6. Fortunato, J. A. (2013). *Making media content: the influence of constituency groups on mass media*. London: Routledge.
- 1.7. Luckerson, V. (2016, May 6). How you watch TV is about to change forever. *Time*. Retrieved from <http://time.com/4320941/online-television-tv-netflix-hulu/>.
2. Additional Reading
  - 2.1. Allan, S. (1999). *News culture*. Maidenhead: Open University Press.
  - 2.2. Attkisson, S., & Vaughan, D. R. (2003). *Writing right for broadcast and internet news*. Boston, MA: Allyn and Bacon.
  - 2.3. Bhutan InfoComm and Media Authority. (2006). Code of Ethics for Journalists. Retrieved from <http://www.bicma.gov.bt/paper/jcc.pdf>
  - 2.4. Hyde, S. W., & Ibrahim, D. A. (2004). *Television and radio announcing*. Abingdon, Oxon: Routledge.
  - 2.5. Itule, B. D., & Anderson, D. A. (2000). *News writing and reporting for today's media*. New York: McGraw Hill.
  - 2.6. Kalbfeld, B. (n.d.). *Associated Press Broadcast News Handbook (Associated Press Handbooks)*. McGraw-Hill Education.
  - 2.7. Matelski, M. J. (1991). *TV news ethics*. Boston: Focal Press.
  - 2.8. Whitaker, W. R., Ramsey, J. E., & Smith, R. D. (2000). *Mediawriting: print, broadcast, and public relations*. New York: Routledge.
  - 2.9. Wilstein, S. (2002). *Associated Press sports writing handbook*. New York: McGraw-Hill.
  - 2.10. Winn, J. E., & Brinson, S. L. (2005). *Transmitting the past: historical and cultural perspectives on broadcasting*. Tuscaloosa: University of Alabama Press.
  - 2.11. Zettl, H. (2003). *Television production handbook*. Stamford: Wadsworth Cengage Learning.

**Date:** May 14, 2018

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<b>Module Code and Title:</b>	<b>PRD201 Public Speaking</b>
<b>Programme:</b>	BA in Mass Communication
<b>Credit Value:</b>	12
<b>Module Tutor:</b>	Vanlallawmkimi

**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 setting 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. Develop purpose and topics for speeches.
2. Devise methods of observing audience to adapt to specific audiences.
3. Investigate and incorporate support for their ideas through narratives, examples, definitions and testimony, facts and statistics.
4. Create attention grabbing introductions.
5. Construct memorable conclusions.
6. Differentiate scripting for speeches vs. written communications.
7. Deliver impromptu, extemporaneous, manuscript and memorized speeches.
8. Present effective gestures and body language.
9. Pinpoint situational factors that could influence delivery.

10. Critique speeches made by others such as public figures.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	1	15
Tutorials and speech practice/presentations	3	45
Independent study	4	60
Total		120

**Assessment Approach:**

A. Individual Short speeches: Portion of Final Mark: 40%

Students will present 8 short speeches of 2-4 minutes 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 memorized 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. Small Group Critiques of political debates: Portion of Final Mark: 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. 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 200-250 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 250-300 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. Individual Critique of speeches by public figures of Bhutan. Portion of Final Mark: 10%

Students will be provided with a speech by a public figure from Bhutan to critique. While critiquing students should take into consideration content of the speech (introduction, body and conclusion) audience adaptation and delivery (pitch, tone, body language). Each student will create a 250-300 words reflection paper examining 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 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. Individual Informative Speech: Portion of Final Mark: 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. Individual Persuasive Speech: Portion of Final Mark: 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 the 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

Areas of assignments	Quantity	Weighting
A. Short speeches	8	40%
B. Critique of political debates	1	10%
C. Critique of speech by public figures	1	10%
D. Informative speech	1	20%
E. Persuasive speech	1	20%
<b>Total Continuous Assessment (CA)</b>		<b>100%</b>

**Pre-requisites:** None

**Subject matter:**

**Unit I: Overview of the basics of public speaking**

- 1.1. Introduction: The evolving art of public speaking
- 1.2. Building confidence
- 1.3. Ethical speaking and listening

**Unit II: Developing and researching speeches**

- 2.1. Developing purpose and topic
- 2.2. Adapting to an audience
- 2.3. Researching a topic and relating to the audience: ways to keep attention

- 2.3.1. Personal experience
- 2.3.2. Multiple perspectives and sources
- 2.3.3. Gathering research
- 2.3.4. Conducting interviews
- 2.4. Supporting and quantifying the pieces: be an expert
  - 2.4.1. Narratives
  - 2.4.2. Examples
  - 2.4.3. Definitions
  - 2.4.4. Testimony
  - 2.4.5. Facts and Statistics
- 2.5. Organizing and outlining speeches: structure a speech for an audience
  - 2.5.1. Parts of a speech
  - 2.5.2. Organizing the body of a speech
  - 2.5.3. Connecting ideas with transitions
  - 2.5.4. Putting ideas together
  - 2.5.5. Complete sentence outline
- 2.6. Beginning and Ending a speech: differentiate a speech from others to make it memorable
  - 2.6.1. Developing an introduction
  - 2.6.2. Developing a conclusion

### **Unit III: Presenting oneself and ideas effectively**

- 3.1. Using language effectively and watching the audience for cues
  - 3.1.1. Language and culture
  - 3.1.2. Language and gender
  - 3.1.3. Spoken versus written language
  - 3.1.4. Audience centred language
  - 3.1.5. Guidelines for using language in a speech
- 3.2. Integrating presentation media: supporting one's voice and gestures through props
  - 3.2.1. Why use presentation media
  - 3.2.2. Traditional visual and audio media
  - 3.2.3. Computer technology
  - 3.2.4. Tips for using presentation media
- 3.3. Delivering a speech: features, functions of, strategies for different kinds of delivery
  - 3.3.1. Impromptu
  - 3.3.2. Extemporaneous
  - 3.3.3. Manuscript
  - 3.3.4. Memorized
- 3.4. Understanding factors that influence delivery
  - 3.4.1. Culture and diversity
  - 3.4.2. Gender
  - 3.4.3. Fluency and dialect
  - 3.4.4. Physical Impairments
- 3.5. Managing one's voice during the speech: keys to keeping an audience on track
  - 3.5.1. Volume: Speaking Loudly
  - 3.5.2. Varying rate, pitch and volume
  - 3.5.3. Avoiding vocalized pauses
  - 3.5.4. Articulation and Pronunciation
- 3.6. Managing one's body during a speech: helping the audience follow the points, not get distracted
  - 3.6.1. Dress for the occasion
  - 3.6.2. Facing an audience and making eye contact
  - 3.6.3. Facial expressions
  - 3.6.4. Posture
  - 3.6.5. Moving with purpose
- 3.7. Managing the audience: keeping a good relationship with the listeners
  - 3.7.1. Speaking space
  - 3.7.2. Involving audience

- 3.7.3. Respecting audience time
- 3.7.4. Accommodating audience members with impairments
- 3.7.5. Responding calmly to rude/hostile members
- 3.8. Preparing an outline
- 3.9. Practicing delivery of a speech

**Unit IV: Speaking situations: characteristics of each, relevant strategies**

- 4.1. Informative
- 4.2. Persuasive
- 4.3. Understanding argument
- 4.4. Special occasions and group speaking
- 4.5. Small group; Evaluate small group presentations

**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:** (A course-pack of the shorter reading materials will be made available to students)

1. Essential Reading

- 1.1. Nine TED Talks to watch before public speaking. Retrieved from [https://www.ted.com/playlists/226/before\\_public\\_speaking](https://www.ted.com/playlists/226/before_public_speaking)
- 1.2. Coopman, S.J. (2017). *Public Speaking: the evolving art*. Wadsworth.
- 1.3. Gonzalez, M. B., Chamorro-Premuzic, N. D., Wezowski, K., & Clark, D. (2018, February 23). 5 Ways to Get Over Your Fear of Public Speaking. Retrieved from <https://hbr.org/2018/02/5-ways-to-get-over-your-fear-of-public-speaking>
- 1.4. Haden, J. (n.d.). 20 Public Speaking Tips of the Best TED Talks. Retrieved from <https://www.inc.com/ss/jeff-haden/20-public-speaking-tips-best-ted-talks>
- 1.5. Public Speaking Tips. (n.d.). Retrieved from <https://www.toastmasters.org/resources/public-speaking-tips>
- 1.6. School, I. B. (2016, April 18). 12 Tips For Public Speaking. Retrieved, from <https://www.forbes.com/sites/iese/2016/04/18/12-tips-for-public-speaking/#37b030193a18>

2. Additional Reading

- 2.1. Baldoni, J. (2003). *Great communication secrets of great leaders*. New York: McGraw-Hill Education - Europe.
- 2.2. Blumstein, R. (2000). *Everything you need to know about public speaking*. New York: Rosen Pub. Group.

**Date:** May 14, 2018

**Module Code and Title:** CMS204 Digital Storytelling and Audio Lab

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** New #2

**General objective:** Following from the initial introduction to broadcasting provided in the Introduction to Broadcast Journalism module, this module aims to provide students with the requisite practice with an important communications medium (audio). The module allows students to develop an



understanding of the basic techniques and concepts involved in executing effective audio production, using the concepts of 'digital storytelling'. The module formally introduces students to audio equipment and the situations that different equipment and techniques will be most conducive in. The module also aims to inculcate sufficient skill in audio editing for students to be able to make successful mini projects on features. These skills will also prepare students for taking on the video format in later modules.

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

1. Explain the elements of good digital storytelling.
2. Plan a digital storytelling production.
3. Write a digital storytelling script.
4. Operate a digital recorder and accessories for recording in both indoor and outdoor settings.
5. Edit audio at an intermediate level.
6. Apply theories/best practices in audio production to create a compelling digital audio story.
7. Produce a short feature podcast.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	1	15
Lab practicals	4	60
Independent study	3	45
Total		120

**Assessment Approach:**

- A. Pair Podcast creation: Portion of Final Mark: 15%

Students will be in pairs and compose a feature podcast to be broadcast locally, on a tutor approved topic. The podcast should be between 5-10 minutes in length.

- 3% Comprehensive proposal on topic development with tutor
- 5% Quality of preparation on topic
- 4% Quality of recording
- 3% Successful upload and broadcasting

- B. Individual Digital storytelling audio project: Portion of Final Mark: 30%

Student will be responsible producing a 3-7 minute individual digital storytelling video on a self-selected and tutor-approved topic.

- 3% Project pitch to tutor
- 5% Complete script
- 5% Complete storyboard
- 6% Recording of good quality audio
- 6% Effective editing of audio
- 5% Creativity in digital storytelling production

- C. Midterm examination: Portion of Final Mark: 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. Individual Peer reviews for constructive criticism: Portion of Final Mark: 10%

Students must individually contribute meaningful constructive criticism for their classmates after they present their pair podcasting projects. This will come in the form of one 750-1000

word written review and response that will be done on the presented podcasts (2 students to do peer reviews per podcast as assigned by the tutor).

- 3% Ability to identify and discuss storytelling concepts and best practices in action
- 4% Ability to identify and discuss audio concepts and best practices in action
- 3% Capacity to discuss aspects of work constructively, including providing suggestions

Areas of assignments	Quantity	Weighting
A. Podcast creation	1	15%
B. Digital storytelling audio project	1	30%
C. Midterm examination	1	15%
D. Peer reviews	1	10 %
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Practical Semester-End Examination (SE)</b>		<b>30%</b>

**Pre-requisites:** BRD201 Introduction to Broadcast Journalism

**Subject matter:**

### **Unit I: Introduction to Digital Storytelling**

- 1.1. Principles of digital storytelling: combining short personal/community narratives with digital content
- 1.2. Values of digital storytelling
  - 1.2.1. Finding strong stories from the mundane to communicate
  - 1.2.2. Researching a story; listening carefully
  - 1.2.3. Diversity and creativity
  - 1.2.4. Sharing stories for a variety of purposes
- 1.3. Types and examples of digital stories
- 1.4. Elements of good storytelling: clear purpose, story arc, emotion, authenticity, relatability
- 1.5. Digital storytelling process
- 1.6. Deciding what story to tell: Selecting a topic and defining a purpose

### **Unit II: Scriptwriting for digital storytelling**

- 2.1. Approaches to scriptwriting for digital storytelling
  - 2.1.1. Rapid drafting of a story in a short format
  - 2.1.2. Writing exercises based on prompts
  - 2.1.3. Developing a story from a visual cue such as a photograph
  - 2.1.4. Standard story arcs: Beginning (drawing in an audience), problem (tension), middle (conflict), solution (resolution), end (closure)
- 2.2. Digital storytelling scriptwriting elements
  - 2.2.1. Point of view: Drawing from the 1<sup>st</sup> person point of view to clarify the purpose/message of the story, then imbuing this into the story to shape it (e.g., deciding/prioritizing what to include, what to leave out)
  - 2.2.2. Dramatic question or 'hook': drawing in the audience, establishing suspense, creating a question in the mind of a listener/viewer
  - 2.2.3. Emotional content: Attraction of 'real' stories; genuineness; authenticity
  - 2.2.4. Economy/judiciousness: keeping it short; importance of editing; using visuals that 'say it all' in place of long descriptions
  - 2.2.5. Voice: Recorded narration
  - 2.2.6. Soundtrack: Effective use of music or basic audio effects
  - 2.2.7. Pacing: Maintaining a compelling rhythm in the narrative; keeping natural variations in tone and tempo
- 2.3. Refining a draft script with story circles (sharing the stories with others and incorporating feedback)

### **Unit III: Fundamentals of digital audio recording**

- 3.1. Recording equipment: different microphone types and purposes
- 3.2. Digital audio formats: essential characteristics, features, important considerations

- 3.2.1. Sampling rate and bit depth
- 3.2.2. File formats
- 3.2.3. Compression
- 3.3. Considerations, requirements, and practice of voice recording in a sound lab environment
- 3.4. Considerations, requirements, and practice of voice recording in a field environment
- 3.5. Basics of recording narration with a portable recording device
- 3.6. Essential practices for recording audio
  - 3.6.1. Mic selection and placement: capturing useful sound while minimizing noise
  - 3.6.2. Assessing the acoustics of a recording area
  - 3.6.3. Choosing appropriate digital recording formats
  - 3.6.4. Informal vs. formal audio recordings

#### **Unit IV: Editing Audio**

- 4.1. Transferring audio to a computer workstation
- 4.2. Introduction to audio editing using Audacity (or equivalent) audio editing software
  - 4.2.1. Recording (importing) and saving (exporting)
  - 4.2.2. Basics of interpreting audio waveforms (time, frequency, amplitude)
  - 4.2.3. Cutting / copying / pasting audio; awareness of zero-point crossings and wave direction to avoid clicks/pops
  - 4.2.4. Mixing multiple audio streams
- 4.3. Essentials of editing, with particular emphasis on editing for voice recordings
  - 4.3.1. Digital noise reduction to remove background noise, static, or buzz
  - 4.3.2. Amplifying vs. normalizing to adjust volume
  - 4.3.3. Truncating silence / audio gaps
- 4.4. Effects
  - 4.4.1. Fading; uses in integrating musical or voice introductions or conclusions
  - 4.4.2. Breaking segments in a broadcast with music or sound effects
  - 4.4.3. Background music or ambient environmental sound elements to create atmosphere for vocal narratives
  - 4.4.4. Adding detail to narratives using complimentary sounds
- 4.5. Useful practices
  - 4.5.1. Importance of starting with the best possible source recording, without compression
  - 4.5.2. Saving multiple versions and documenting edits
  - 4.5.3. Avoiding over-editing/over-processing

#### **Unit V: Options for publishing/disseminating an audio/video digital story**

- 5.1. Creating files for direct transfer to others or posting online
- 5.2. Platforms for online self-publishing, such as Youtube or Facebook, etc.
- 5.3. Comprehensive online platforms for digital storytelling – production and publication

#### **Unit VI: Podcasting**

- 6.1. Standard elements of audio broadcasts: opening, intro, topics, interludes, closing
- 6.2. Use of music and sound effects in addition to monologues and dialogues
- 6.3. Typical outlines and show formats
- 6.4. Recording podcasts; audio best-practices and pitfalls
- 6.5. Uploading podcasts; creating RSS feeds
- 6.6. Features of successful and popular podcasts
- 6.7. Brief overview of vodcasting / video blogging
  - 6.7.1. Features and considerations viz. podcasting
  - 6.7.2. Use of standard webcams vs. dedicated video recorders
  - 6.7.3. Online platforms for vodcasting

**Reading List:** *(A course-pack of the shorter reading materials will be made available to students)*

- 1. Essential Reading
  - 1.1. Felix, L., Stolarz, D., & Jurick, J. (2006). *Hands-on guide to video blogging and podcasting*. Amsterdam: Focal/Elsevier.

- 1.2. Hirsh, S. (2016). *Best practices for recording great production sound*. Retrieved from <https://www.lynda.com/Audition-tutorials/Best-practices-recording-great-production-sound/176757/482958-4.html>
  - 1.3. Lambert, J. (2010). *Digital Storytelling Cookbook* (ebook). Berkeley: Center for Digital Storytelling.
  - 1.4. Meadows, D. (n.d.). *On Writing the Script for a Digital Story*. Cardiff University School of Journalism. Retrieved from [http://franklinds.wikispaces.com/file/view/dst\\_script\\_writing.pdf](http://franklinds.wikispaces.com/file/view/dst_script_writing.pdf)
  - 1.5. Robin, B. (2017). *The Educational Uses of Digital Storytelling*. University of Houston College of Education. Retrieved from <http://digitalstorytelling.coe.uh.edu/>
  - 1.6. Schroder, C. (2011). *The Book of Audacity: Record, Edit, Mix, and Master with the Free Audio Editor*. San Francisco, CA: No Starch Press.
  - 1.7. Wilson, C. (n.d.). *What is digital storytelling and how to get started*. Athabasca University. Retrieved from <http://elab.athabascau.ca/workshop/digital-storytelling>
2. Additional Reading
- 2.1. Beaman, J. (2000). *Interviewing for radio*. Abingdon, Oxon: Routledge.
  - 2.2. Craig, R. (2005). *Online journalism: reporting, writing, and editing for new media*. Belmont, Calif: Thomson/Wadsworth.
  - 2.3. Formats Group, Deep Blue. (2006). *Best practices for producing quality digital audio files*. University of Michigan. Retrieved from <http://hdl.handle.net/2027.42/40248>
  - 2.4. Liestøl, G., Morrison, A., & Rasmussen, T. (2003). *Digital media revisited: theoretical and conceptual innovation in digital domains*. Cambridge, MA: MIT.
  - 2.5. McInerney, V. (2001). *Writing for radio*. Manchester: Manchester University Press.

**Date:** May 14, 2018

**Module Code and Title:** CTH204 Cultural Diversity in Communication

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Lindsay Kamakahi

**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 impact the ways people communicate through language, gestures, clothing, hierarchy and other internal and external messages that are seemingly trivial for those of the same homogenous group, and to explore the differences in paradigms from insider to outsider groups in communication.

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

1. Identify individual cultural norms in communication.
2. Discuss how stereotypes, prejudice, racism and ethnocentrism in the past and present 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. Explain how preconceived ideas on a variety of groups come through in the way they are represented in media.

## Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures & discussions	4	60
Independent study	4	60
Total		120

## Assessment Approach:

### A. Individual Analytical writing: Portion of Final Mark: 15%

Students will write an analytical piece 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 (5%). 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 (5%). Students will re-write their summary from the “out” group to illustrate their understanding of intercultural communication (5%).

### B. Midterm examination: Portion of Final Mark: 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. Individual Intercultural interviews and presentation: Portion of Final Mark: 20%

Students will create interview questions surrounding intercultural communication to ask 5 people about. Students will make an appointment outside of class to discuss the questionnaire. Students will take a picture of each of the respondents and draw up interview profiles. The interview profiles, including pictures, will be in a multimedia blog post that discusses the findings from the interviews and any reflections on the project (750-1000 words).

- 3% Questionnaire preparation for meeting with tutor
- 2% Edits to questionnaire based on discussion
- 1% Appointment plan for 5 people to be interviewed
- 2% Photos for all interviewees
- 5% Quality of blog post with multimedia presentation materials
- 3% Comprehensive profiles
- 4% Thoughtful reflections on interview findings

### D. Individual Debate with classmate: Portion of Final Mark: 10%

Students will pick a current event relevant topic of intercultural significance in order to debate with another classmate. These topics could include those such as debate over ownership of the islands in the South China Sea, geopolitical relations between India and China, different countries' approaches to the Paris climate accords, bidirectional tourism between Bhutan and India, intercultural feuds resulting in communal violence, etc. Each student should prepare a persuasive pro/con stance of 3-5 minutes to defend their stance. Each student will have 2 minutes to answer audience questions for 10%. The remaining 10% will be a persuasive paper of approximately 500-750 words that uses 3 outside sources to defend their stance.

- 4% Preparation of relevant materials for debate stance
- 4% Ability to respond in rebuttal format diplomatically
- 2% Quality answers to audience questions
- 4% Quality of outside sources
- 4% Logical Argument
- 2% Structure of paper, grammar, mechanics

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Analytical writing assignment	1	15%
B. Midterm examination	1	15%
C. Intercultural interviews and presentation	1	20%
D. Debate	1	10%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CTH102 Introductory Theories of Mass Communication, CTH203 Contemporary Media Theory and Practice

**Subject matter:**

**Unit I: Introduction to Intercultural Communications**

- 1.1. Overview of cultural aspects of communication
- 1.2. Key Definitions: Nature, Place, Relation, Membership, Behaviour, Communication
- 1.3. Recognizing the various factors that creates one's identity
- 1.4. Significance of one's cultural identity in communications

**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
  - 2.2.1. Older generations vs. youth views, e.g., exploring the Gho and Kira: conversations in national identity
- 2.3. Challenges of third-culture kids and culture shock leading to communication errors
- 2.4. Risk of isolation due to use of patronizing and culturist language
- 2.5. 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 communications**

- 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. Impact on tradition, religion and community
  - 4.4.1. Analysis of Charlie Hebdo shooting over Muhammad cartoon
  - 4.4.2. Discussions on identity, nationality and ethnicity in India, China, Bhutan and Nepal

**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 globalization 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
  - 5.5.1. Models on inequality, competition, class or race

**Unit VI: Creation of a new self-perspective by showcasing cultural sensitivity**

- 6.1. Analysis of impact of communication of others on our "self"

- 6.2. Learning how to project disagreement and discontent
- 6.3. Realigning our communication style in the age of internet
- 6.4. Coming up with self-selected ideas of self

### Reading List:

1. Essential Reading
  - 1.1. Charlie Hebdo Shooting: 12 Killed at Muhammad Cartoons Magazine in Paris. (2015, January 07). Retrieved February 23, 2018, from <https://www.nbcnews.com/storyline/paris-magazine-attack/charlie-hebdo-shooting-12-killed-muhammad-cartoons-magazine-paris-n281266>
  - 1.2. Holliday, A., Hyde, M., & Kullman, J. (2010). *Intercultural communication: an advanced resource book*. Milton Park, Abingdon, Oxon: New York, NY.
  - 1.3. Samovar, L. A., Porter, R. E., McDaniel, E. R., & Roy, C. S. (1998). *Communication between cultures*. Boston, MA: Cengage Learning.
  - 1.4. Worth a thousand words – how photos shape attitudes to refugees. (2016, December 13). Retrieved from <http://ethicaljournalismnetwork.org/worth-thousand-words-photos-shape-attitudes-refugees>
2. Additional Reading
  - 2.1. Chidambaram, L., & Zigurs, I. (2001). *Our virtual world: the transformation of work, play, and life via technology*. Hershey, PA: IGI Global (701 E. Chocolate Avenue, Hershey, Pennsylvania, 17033, USA).
  - 2.2. Gripsrud, J. (2010). *Understanding media culture*. London: Bloomsbury Acad.
  - 2.3. Horowitz, D. L. (2011). *Ethnic groups in conflict: with a new preface*. Berkeley: University of California Press.
  - 2.4. Lustig, M. W., & Koester, J. (2003). *Intercultural competence: interpersonal communication across cultures*. NY, NY: Pearson.
  - 2.5. Martin, J. N., & Nakayama, T. K. (2004). *Intercultural communication in contexts*. New York, NY: McGraw-Hill Education.
  - 2.6. Miller, D., & Slater, D. (2000). *The Internet: an ethnographic approach*. Oxford: Berg.
  - 2.7. Morley, D. (2000). *Home territories: media, mobility and identity*. London: Routledge.
  - 2.8. Osborne, G., Lewis, G., & Osborne, G. (1995). *Communication traditions in Australia: packaging the people*. Melbourne: Oxford University Press.
  - 2.9. Rao, R. N., & Thombre, A. (2015). *Intercultural communication: the Indian context*. New Delhi: SAGE Publications.
  - 2.10. Rowe, D. (2008). *Sport, culture and the media: the unruly trinity*. Maidenhead: Open University Press.
  - 2.11. Solomos, J., & Back, L. (2000). *Theories of race and racism: a reader*. London: Routledge.
  - 2.12. Stokes, J. C. (2003). *How to do media and cultural studies*. Los Angeles, CA: SAGE.

**Date:** May 14, 2018

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<b>Module Code and Title:</b>	<b>JRN201 Feature Writing</b>
<b>Programme:</b>	BA in Mass Communication
<b>Credit Value:</b>	12
<b>Module Tutor:</b>	New #3

**General objective:** Building upon the prior writing tasks covered earlier in the programme, this module will focus exclusively on the various types of feature writing to provide students with an array

of tools for communicating stories in writing for different situations beyond hard news. The module gives students an opportunity to build writing skills focusing on quality over quantity using a structured writing and editing process while writing in-depth pieces to add to their personal writing portfolios and support the additional content creation they will be required to do for latter modules.

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

1. Write clear and effective feature stories of various types.
2. Generate ideas and plan for multiple types of feature stories.
3. Research materials in preparation for different types of features.
4. Construct multiple viewpoints to produce an effective structure for a story.
5. Refine leads and closings to stories.
6. Provide editing feedback on someone else’s writing.
7. Use drafts and constructive comments to refine writing.
8. Draft appropriate interview approaches for a written piece.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
In-class writing practice	2	30
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual Written Review piece: Portion of Final Mark: 20%

In this two stage assessment, each student is required to write a summary of a book, film or an event. This will be followed by producing a feature article on the reviewed book/film/event. Assessment will be based on a writing rubric given at the beginning of the assessment.

- 5% Summary consisting of 250-500 words
- 15% Feature article of 1250-1500 words

- B. Individual Written Interview piece: Portion of Final Mark: 20%

Students will be required to write an interview feature article of 1500-1750 words. The first draft will be graded for 5%, and the final piece on 15%, of which 5% will be allotted to improvements made on the feedback provided on the first draft. Assessment will be based on a writing rubric given at the beginning of the assessment. The first draft must be included in the final submission. An interview permission form and photo of the subject(s) must be turned in with the first draft.

- C. Individual Written piece on Features: Portion of Final Mark: 50%

Each student is required to produce two feature articles of 1500-1750 words, per article, on topics approved by the instructor. Each feature is worth 25% of the final grade. Assessment will be based on a writing rubric given at the beginning of the assessment.

First Feature Article:

- 10% First Draft
- 10% Final Submission
- 5% Improvements made based on feedback from first draft.

The second feature article will be submitted only once, in final format, for 25%

- D. Individual assessment on Peer editing: Portion of Final Mark: 10%



Students will be required to edit a classmate's first draft of their first feature story (Assessment C). The thoroughness and thoughtfulness in the comments, concerns and recommendations will be submitted according to the rubric for 5%. The student will meet with the writer to go over the edits via directed worksheet for 5%.

Areas of assignments	Quantity	Weighting
A. Review piece	1	20%
B. Interview piece	1	20%
C. Features	2	50%
D. Peer editing	1	10%
<b>Total Continuous Assessment (CA)</b>		<b>100%</b>

**Pre-requisites:** LAN202 Basic Journalism

**Subject matter:**

**Unit I: Review of defining characteristics of feature stories**

- 1.1. Impact: moving an audience
- 1.2. Relevance to the public: personalizing abstract issues
- 1.3. Erasing the proximity for the audience
- 1.4. Prominence of people, location or events
- 1.5. Timeliness: urgency not needed
- 1.6. Conflict: drama, antagonism and emotion
- 1.7. Currency: the more we know, the more we want to know
- 1.8. Attention to novel, out-of-ordinary or unusual occurrences

**Unit II: Introduction and review of feature story types**

- 2.1. Colour Story/Slice-of-life
- 2.2. Human Interest
- 2.3. Lifestyle Feature
- 2.4. Travel Stories
- 2.5. Interview Piece
- 2.6. Profile
- 2.7. Investigative Feature
- 2.8. Reviews
- 2.9. Literary journalism
- 2.10. Narrative journalism

**Unit III: Story generation: how ideas emerge**

- 3.1. Using experiences
- 3.2. Thinking laterally
- 3.3. Extrapolation
- 3.4. Synthesis

**Unit IV: Planning Stories and gathering materials: a brief overview**

- 4.1. Time sensitive vs. timeless work
- 4.2. Audience consideration
- 4.3. Answering key questions
- 4.4. Gathering facts
- 4.5. Noting information about atmosphere and ambience
- 4.6. Gathering and noting 'telling' details
- 4.7. Additional sources whose requirement emerges during the initial gathering process

**Unit V: Interviews for written format**

- 5.1. Organizing your questions
- 5.2. Note taking tips
- 5.3. Attribution guidelines
- 5.4. Getting examples and quotes

- 5.5. Choosing the outline and tone for the interview
- 5.6. Getting information on record

#### **Unit VI: Implementing the proper structure for a story**

- 6.1. Making it memorable
- 6.2. Using timelines or narration
- 6.3. Selecting a theme

#### **Unit VII: Structure and word craft of the feature**

- 7.1. Introduction to feature leads
- 7.2. Staying relevant throughout
- 7.3. Importance of simplicity
- 7.4. Maintaining the intrinsic interest
- 7.5. Putting oneself in the story: narration as outsider or part of the story
- 7.6. Tone: critical, idealistic or neutral stances
- 7.7. Opinion: objective or subjective slant
- 7.8. Number and Acronym usage
- 7.9. Attribution: quotes, sources and ideas
- 7.10. Rhythm and pace of the piece

#### **Unit VIII: Editing a story: Importance, strategies and process**

- 8.1. Clearly defined subject and type of feature
- 8.2. Consistency of flow from beginning to end
- 8.3. Filling in the logistical gaps for the audience
- 8.4. Checking structure and rhythm
- 8.5. Line by line edits: grammar, spelling and mechanics
- 8.6. Read out loud for fluency
- 8.7. Working with others: having others review work
- 8.8. Pulling apart work paragraph by paragraph
- 8.9. Analysing work to improve upon it
- 8.10. Understanding a story behind a story

#### **Reading List:**

##### 1. Essential Reading

- 1.1. Feature Writing Lesson Plans. (n.d.). Retrieved from <https://www.schooljournalism.org/feature-writing-lessons/>
- 1.2. Kuensel Online. Retrieved from <http://www.kuenselonline.com/>
- 1.3. Ricketson, M. (2004). *Writing feature stories: how to research and write newspaper and magazine articles*. Crows Nest, NSW: Allen & Unwin.
- 1.4. The Bhutanese. Retrieved from <https://thebhutanese.bt/>
- 1.5. Tips for writing a features article. (2013, March 27). Retrieved from <https://www.theguardian.com/global-development-professionals-network/2013/mar/27/tips-for-writing-a-features-article>
- 1.6. Uko, N. (2007). *Story building: Narrative techniques for news and feature writers*. Lanham, MD: University Press of America.
- 1.7. Welcome to the Purdue OWL. (n.d.), from <https://owl.english.purdue.edu/owl/resource/994/06/>

##### 2. Additional Reading

- 2.1. Adams, S., & Hicks, W. (2001). *Interviewing for journalists*. London: Routledge.
- 2.2. Friedlander, E. J., & Lee, J. (2008). *Feature writing for newspapers and magazines: The pursuit of excellence*. Boston: Pearson/Allyn and Bacon.
- 2.3. Pape, S., & Featherstone, S. (2006). *Feature writing: a practical introduction*. London: Sage Publications.

**Date:** February 22, 2018

**Module Code and Title:** BRD202 The Art of the Documentary

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** New #2

**General objective:** The module aims to introduce students to the genre of documentary films as powerful communication mediums. The module delves into the characteristics and purposes of documentaries as well as best practices, and prepares students to use theories in order to critically analyse documentaries. Building on the theoretical knowledge, students are introduced to the process of planning for a documentary project and some essential considerations in the practice of documentary filmmaking, based on which they will compose a preliminary proposal for use in a later production.

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

1. Analyse the concept of a documentary film in comparison to other genres of film.
2. Discuss the key historical and theoretical approaches adopted by documentary filmmakers.
3. Explain how to “read” a documentary film dealing with social issues.
4. Analyse the evolution of documentary modes and styles.
5. Discuss the importance of research in planning a documentary.
6. Interpret media messages based on approaches to story.
7. Create a documentary proposal.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual Documentary analysis: Portion of Final Mark: 15%

Students will be required to choose a documentary to watch and provide a written analytical review of it. They will be required to analyse reviews posted about the documentary and background information related to the making of that particular documentary. Finally, students should report on the impact of the documentary on the society and the intended audience for it. The analysis should be a maximum of 1400 words.

- 4% Quality and depth of analysis
- 4% Accuracy of reviews, background and director’s view
- 4% Discussion on impact to society and represented group
- 3% Mechanics, structure, punctuation and spelling

- B. Individual Scene mapping of a documentary shoot: Portion of Final Mark: 15%

Students will create a map of a major scene in a documentary of their choosing (tutor approved). Students are not graded on their artistic ability, but rather the spatial awareness of the subjects, background and movement in relation to the cameras, and ability to discuss director intention and success of the shoot. Students will show the short scene to the class for reference, and briefly describe their map, the director intention, and how it enhanced the approach to the story and possible reasons for the shot in 3-5 min (excluding scene screening time). A rubric will be given in class for specific requirements necessary.

- 6% Detailed map of location denoted with accurate camera angles and movement
- 3% Short scene presentation and brief background summary
- 6% Discussion of director intention, approach and reasons

C. Midterm examination: Portion of Final Mark: 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. Individual Documentary project proposal and treatment: Portion of Final Mark: 25%

Students will work individually to come up with a proposal and a treatment for a documentary that they will have the opportunity to produce in a latter module. 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% Cover page, table of contents, one-liner that compellingly and descriptively introduces the film
- 2% One-paragraph synopsis written using visual language and stylistic approach
- 8% Treatment describing theme, outline, structure, style, documentary mode, point of view, interviewees (potential), questions to be asked during the film, location and other descriptors intended. Notes on use of additional sources, narration and genre should be conveyed.
- 2% Audience description
- 6% Background and research to intended materials to be included
- 2% Production personnel and individual work contribution
- 3% Plan and schedule describing how the 7-10 minute documentary could be put together in ~8 weeks

Areas of assignments	Quantity	Weighting
Scene mapping of a documentary shoot	1	15%
Documentary analysis	1	15%
Midterm examination	1	15%
Documentary project proposal and treatment	1	25%
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Semester-end Examination (SE)</b>		<b>30%</b>

**Pre-requisites:** LAN202 Basic Journalism

**Subject matter:**

**Unit I: Introduction to Documentary Work: Exploring the concept of documentary film: definition, origins, purpose, early history of documentary films, examples and impacts**

- 1.1. Grounding in facts
- 1.2. Educational films, actualities and interest films: before the coined term “documentary”
- 1.3. Short films, Lumiere Brothers, (1896-1897, France)
- 1.4. Rain, Joris Ivens, (1929, Belgium)
- 1.5. Exploring ethnographic foundations, and the Soviet Documentary Movement of the 1920’s
  - 1.5.1. “Reading” and analysing a documentary
  - 1.5.2. Nanook of the North, Robert Flaherty (1922, USA)
  - 1.5.3. Man with a Movie Camera, Dziga Vertov (1929, USSR)
- 1.6. Overview of early documentary movements of the 1920’s and 1930’s: Experiments in montage, compilation, abstractionism; Surrealism and impressionism and Social Documentary Movement; Rise of fascism; Documenting the war and post-war era
- 1.7. Emergence of television documentaries
- 1.8. Direct cinema and Cinema Verite

## **Unit II: Contemporary documentary filmmaking and typical portrayals, with select recent examples**

- 2.1. Documenting protest/protesting with documentaries
- 2.2. Political, historical and investigative documentaries
- 2.3. Narrative and non-narrative approaches in science and nature

## **Unit III: Emergence and evolution of Bhutanese documentary work**

- 3.1. Music of Bhutan 1978 by Dr. Johann S. Szuszkiewicz
- 3.2. Bhutan: A Strange Survival 1982 by Isabel Maxwell
- 3.3. Yonten Gi Kawa (Price of Knowledge) 2000 by Ugyen Wangdi
- 3.4. Boy of Good Waste 2005 by Dechen Roder
- 3.5. The Doma seller & The Badamwalla 2006 by BBS, directed by Kesang Chuki Dorjee
- 3.6. Made in Bhutan 2013 by Hironelle Chatelard
- 3.7. The Curse 2015 by Sonam Yangzom
- 3.8. Searching for Wives 2016 by Zuki Juno Tobgye
- 3.9. Nazhoen Express 2017 by BBS
- 3.10. The Next Guardian 2017 by Arun Bhattarai and Dorrotya Zurbo

## **Unit IV: Requirements of documentary projects**

- 4.1. Originality in topic and material
- 4.2. Independent research of content
- 4.3. Collaboration required with subject/s
- 4.4. Overview of skills required
  - 4.4.1. Research skills
  - 4.4.2. Time management
  - 4.4.3. Synthesis of sources

## **Unit V: Story Design: Idea formation, point of view, preliminary research and the proposal**

- 5.1. Importance of story planning
- 5.2. Essentials of documentary storytelling
  - 5.2.1. In-Depth research
  - 5.2.2. Documentary project proposal
- 5.3. Approaches to a story: key features of each, typical use cases
  - 5.3.1. Poetic
  - 5.3.2. Expository
  - 5.3.3. Observational
  - 5.3.4. Participatory
  - 5.3.5. Reflexive
  - 5.3.6. Performative
- 5.4. Foundational research
  - 5.4.1. General topic
  - 5.4.2. Point of view
  - 5.4.3. Archival use
  - 5.4.4. Existing documentation and sources
  - 5.4.5. Public usage vs. copyright
- 5.5. Pitching and proposal/treatment or outline basics
  - 5.5.1. Making an idea marketable
  - 5.5.2. Deciding what to pitch
  - 5.5.3. Asking for funding/support
  - 5.5.4. Asking for permission for location shoots
  - 5.5.5. Including concrete information in a proposal
  - 5.5.6. Basics of seeking funding: Investors, crowdsourcing, publishing houses

## **Unit VI: Elements of documentary planning**

- 6.1. Length of work and format
- 6.2. Narrowing down the audience
- 6.3. Aims and goals of a film

- 6.4. Previous media work produced on the subject: how a subject is made new, different, interesting and engaging
- 6.5. Style: preliminary thoughts on writing, shooting, audio or editing
- 6.6. Soundtrack and narration: preliminary thoughts on sound
- 6.7. Production team: key focal people, experience and past projects
- 6.8. Distribution: markets and distributors
- 6.9. Project history or current status of project
- 6.10. Historical background or context of the story
- 6.11. Projected timeline and budget

### Reading List:

1. Essential Reading
  - 1.1. Aldredge, J. (2016, May 26). A complete guide to documentary filmmaking. Retrieved from: <https://www.premiumbeat.com/blog/a-complete-guide-to-documentary-filmmaking/>
  - 1.2. Aufderheide, P. (2007). *Documentary film: A very short introduction*. New York, NY: Oxford University Press.
  - 1.3. Bernard, S. C., & Bernard, S. C. (2007). *Documentary storytelling*. Oxford: Focal.
  - 1.4. Rosenthal, A. (1996). *Writing, directing, and producing documentary films and videos*. Carbondale: Southern Illinois University Press.
2. Additional Reading
  - 2.1. Barbash, I., & Taylor, L. (2004). *Cross-cultural filmmaking: a handbook for making documentary and ethnographic films and videos*. Berkeley: Univ. of California Press.
  - 2.2. Halperin, M. (2000). *Writing the second act: building conflict and tension in your film script*. Studio City: Michael Wiese Production.
  - 2.3. Jayasankar, K. P., & Monteiro, A. (2016). *A fly in the curry: independent documentary film in India*. Los Angeles: SAGE Publications.
  - 2.4. Nayar, S. J. (2014). *Cinematically speaking: the orality-literacy paradigm for visual narrative*. Cresskill, NJ: Hampton Press, Inc./SAGE Publications.
  - 2.5. Stubbs, L. (2002). *Documentary filmmakers speak*. New York: Allworth Press.

**Date:** May 14, 2018

**Module Code and Title:** CMR201 Communications Research

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Dago Palden

**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 some exposure and practice with two commonly used methods, content analysis and focus groups, 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. Discuss the typical sequence of stages in the general research process.
2. Identify the various approaches used for communications research.
3. Discuss the findings and significance of communications research studies.
4. Conduct a content analysis study on media content.

5. Conduct a focus group study on public perception of media.
6. Explain the applications of communications research for various purposes.
7. Discuss research ethics issues within communications research.
8. Critique research opinions that may differ from each other or one's own views.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual Comparative analysis of research papers: Portion of Final Mark: 10%

Students will individually write one 1000-1250 word analysis of two research papers on similar topics conducted in two different cultural or geographical locations. The analysis should compare the two studies and their findings. Students will highlight the differences in the studies' results and conclusions that may have occurred due to the different cultural and geographical factors. The tutor will provide topics as a reference. Students will then be required to find corresponding research papers in order to make a comparison.

- 1% Objective of the review
- 1% Choice of papers
- 2% Summary of the papers
- 2% Analysis of the papers
- 2% Comparison of the articles
- 2% Interpretation and conclusion

- B. Midterm examination: Portion of Final Mark: 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. Individual Content analysis: Portion of Final Mark: 20%

Students will individually conduct a content analysis concerning Bhutanese and global media. They will be given a rubric at the beginning to guide them with their data collection. The rubric will guide them on how many exposures, the duration of segments, the number of issues, etc. they would need for this assignment depending on their choice of medium. Students will select the content for analysis or the phenomena they want to study (e.g., the content % of news vs. advertisements on BBS, the reportage of rural issues vs. urban issues). The students will draw a conclusion from their analysis and write a content analysis report of 1250-1500 words.

- 4% Background and research question
- 6% Thoroughness of data collection and content measurement
- 6% Data analysis
- 2% Conclusion and recommendation
- 2% Language

- D. Focus group study group project: Portion of Final Mark: 15%

The students will work in groups of 3-4 to perform a focus group study on the impacts of different aspects of selected Bhutanese and other media on different sections of the Bhutanese society. The study should include 3 rounds of focus groups with approximately 6-10 different participants in each group. The students will analyse their findings and present a

10-15 minute report to the class with an outline of the objectives, brief background on the research, the methodology, and the conclusions and recommendations.

- 1% Research question
- 3% Methodology (focus group choice and questions framed)
- 2% Report of key findings or overall observation
- 3% Analysis of group response
- 2% Recommendations
- 2% Overall presentation skills
- 2% Group dynamics

Areas of assignments	Quantity	Weighting
A. Comparative analysis of research	1	10%
B. Midterm examination	1	15%
C. Content analysis	1	20%
D. Focus group study	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CTH203 Contemporary Media Theory and Practice

**Subject matter:**

### **Unit I: Understanding research**

- 1.1. Science and research
  - 1.1.1. Media research and the scientific method
- 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

### **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
    - 2.1.1.1. Advertising
    - 2.1.1.2. Public relations
    - 2.1.1.3. Organizational communication
    - 2.1.1.4. Eye tracking services
    - 2.1.1.5. Convenience purchases, e.g., Korean virtual shops for commuters and usage
  - 2.1.2. Intensive interviews
    - 2.1.2.1. Following trend setters
    - 2.1.2.2. Finding out about pop icons
    - 2.1.2.3. Following social media personas
    - 2.1.2.4. Implementation of smart home functions



- 2.1.2.5. AI as investment in communication and merging technology
- 2.1.3. Case Studies
  - 2.1.3.1. Emergence and survival of print media in Bhutan; “The media’s struggle for survival in Bhutan”
  - 2.1.3.2. Fake news on populations; “How fake news goes viral: a case study”
  - 2.1.3.3. Whitening creams vs. tanning products in different markets; “All’s Fair in Love and Cream: A Cultural Case Study of Fair & Lovely in India”
- 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
    - 2.3.2.1. Nostalgia and video game usage from education to enjoyment
    - 2.3.2.2. Consumption and use of news
    - 2.3.2.3. Panel studies
    - 2.3.2.4. Special panel designs for character analysis
    - 2.3.2.5. Panel discussions for DJ/VJ audiences
- 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
    - 2.4.2.1. Recording improv scenes with unknowing participants
    - 2.4.2.2. Communicator Credibility in message acceptance
    - 2.4.2.3. Passive Observer e.g., Burger King PSA on bullying

### **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. Typical purposes and applications for focus group studies
    - 3.2.2.1. Television pilots
    - 3.2.2.2. Target audience likes and dislikes
    - 3.2.2.3. Trending pop culture

- 3.2.2.4. Product recognition and recall habits
- 3.2.2.5. Smart phone habits
- 3.2.2.6. App usage and innovators
- 3.2.3. Methodology
  - 3.2.3.1. Selecting a sample
  - 3.2.3.2. Determining the number of groups necessary
  - 3.2.3.3. Preparing the study mechanics
  - 3.2.3.4. Preparing the focus group materials
  - 3.2.3.5. Conducting the session
  - 3.2.3.6. Analysing the data and prepare a summary report

#### **Unit IV: Communications research applications**

- 4.1. Newspaper and magazine research
  - 4.1.1. Types of research
  - 4.1.2. Website usability research
  - 4.1.3. Introduction of new product
  - 4.1.4. Merging companies and keeping audiences satisfied
- 4.2. Research on electronic media
  - 4.2.1. Ratings research
  - 4.2.2. Non-ratings research
- 4.3. Research in advertising
  - 4.3.1. Copy testing
  - 4.3.2. Media research
  - 4.3.3. Campaign assessment research
  - 4.3.4. Qualitative techniques in advertising research
  - 4.3.5. Advertising research and the internet
- 4.4. Research in public relations
  - 4.4.1. Common types of public relations research
  - 4.4.2. Research in the public relations process
  - 4.4.3. Public relations research and the internet

#### **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:** *(A course-pack of the shorter reading materials will be made available to students)*

- 1. Essential Reading:
  - 1.1. Maheshwari, S. (2016, November, 21). How fake news goes viral: a case study. *New York Times*. Retrieved from <https://www.nytimes.com/2016/11/20/business/media/how-fake-news-spreads.html>

- 1.2. Oputu, E. (2013, December 4). The media's struggle for survival in Bhutan. *Columbia journalism review*. Retrieved from [https://archives.cjr.org/behind\\_the\\_news/the\\_medias\\_struggle\\_for\\_surviv.php](https://archives.cjr.org/behind_the_news/the_medias_struggle_for_surviv.php)
- 1.3. Wimmer, R.D. & Dominick, J.R. (2014). *Mass media research* (Wadsworth Series in Mass Communication and Journalism). Wadsworth Publishing Co Inc.
- 1.4. 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)  
Retrieved from [http://www.michelepolak.com/200fall11/Weekly\\_Schedule\\_files/Sheyde.pdf](http://www.michelepolak.com/200fall11/Weekly_Schedule_files/Sheyde.pdf)
2. Additional Reading:
  - 2.1. Dahlgren, P.S. (2016). *Communication and citizenship: Journalism and the public sphere*. S.I.: Routledge.
  - 2.2. Dragon, W., & Duck, S. (2005). *Understanding research in personal relationships: a text with readings*. London: Sage.
  - 2.3. Emm, A. (2002). *Researching for the media: television, radio and journalism*. Routledge.
  - 2.4. Fowler, H. R., & Aaron, J. E. (2007). *The Little, Brown handbook*. Boston: Pearson.
  - 2.5. Kessler, L., & McDonald, D. (2016). *When words collide: A media writers guide to grammar and style*. Boston, MA: Cengage Learning.
  - 2.6. Mytton, G., Diem, P., & Dam, P. H. (2016). *Media audience research: a guide for professionals*. New Delhi, India: SAGE.
  - 2.7. Wood, P. (2007). *Priming the printing press: The growing print media in Bhutan*. S.I.T. Tibetan and Himalayan Studies.  
Retrieved from [http://digitalcollections.sit.edu/cgi/viewcontent.cgi?article=1215&context=isp\\_collection](http://digitalcollections.sit.edu/cgi/viewcontent.cgi?article=1215&context=isp_collection)

**Date:** May 14, 2018

**Module Code and Title:** CMS305 Video Production and Non-linear Editing Lab

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** New #2

**General objective:** This module will build on the practical lab skills learned in Digital Storytelling and Audio Lab to begin production for video and non-linear editing. This module will also incorporate the theoretical background of The Art of Documentary and the proposal and treatment assessment as the basis to storyboarding, scripting, visuals, lighting, shooting, editing and mastering of their own video project.

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

1. Create clear storyboards for planning video shoots for pre-production.
2. Shoot short video segments demonstrating essential technical skills in a variety of environments.
3. Use the tools and techniques in standard digital video editing software to organize footage in a coherent sequence.
4. Mix a soundtrack into video using audio from independently recorded dialogue/narration and music.
5. Apply appropriate techniques to expand or compress time perception in a video.
6. Add digital graphics, titles, captions and credits to a video sequence in post-production.

7. Apply intermediate concepts in non-linear video editing, film direction, and digital sound editing to create a documentary highlighting effective practices in digital filmmaking.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	1	15
Lab practicals	4	60
Independent study	3	45
Total		120

**Assessment Approach:**

- A. Class test: Portion of Final Mark: 10%

Students will be tested on theory portions they have learned within the class in a written test of 1 hr duration.

- B. Group video project: Portion of Final Mark: 20%

Students will be responsible for working in groups of 3-4 to produce a 3-5 minute news, current affairs, or advocacy video.

- 3% Completed storyboard
- 4% Ability to film good quality footage
- 5% Ability to edit footage
- 2% Creativity in video production
- 2% Team process score
- 4% Individual process score (assessed based on individual written reflection submission)

- C. Viva: Portion of Final Mark: 15%

Students will be tested on their practical skills learned within the class. The viva will be one-on-one practical demonstration exams of 10-min duration in which students must individually demonstrate shooting and editing concepts as requested from the collection of techniques they would have learned up to that point.

- D. Individual Final video project (documentary): Portion of Final Mark: 50%

Students will individually develop their 7-10 minute documentary proposed in The Art of Documentary, which they will broadcast for the class. They will write a 1500-1750 word reflection of the process from proposal to execution which will consist of 15% of their marks. This should reflect on the successes and lessons learned through the process and deviations made from the initial proposal. A rubric and instruction sheet will be provided.

- 3% Discussion of planning and execution process and issues
- 3% Discussion on narrative concepts
- 3% Discussion on audio
- 3% Discussion on video
- 3% Discussion on their editing decision making

For the 35% allocated to the video, students will be graded on their ability to utilize the skills in this class to produce their documentary based on a standard rubric to be provided prior to the start of the project.

- 5% Completed storyboard
- 7% Ability to film good quality footage
- 7% Audio quality and integration
- 8% Ability to edit footage based on best practices

- 3% Creativity in video production
- 5% Effectiveness of documentary storytelling

E. Individual Peer reviews for constructive criticism: Portion of Final Mark: 5%

Students must individually contribute meaningful constructive criticism for their classmates after they present pre-final drafts of their projects. Each student provide their comprehensive peer review on two different peer projects in writing, and the marks will be averaged from the two.

- 1% Ability to identify and discuss narrative concepts and best practices in action.
- 2% Ability to identify and discuss video recording concepts and best practices in action.
- 2% Ability to identify and discuss video editing concepts and best practices in action.

Areas of assignments	Quantity	Weighting
A. Class test	1	10%
B. Group video	1	20%
C. Viva	1	15%
D. Final video project (documentary)	1	50%
E. Peer review	1	5%
<b>Total Continuous Assessment (CA)</b>		<b>100%</b>

**Pre-requisites:** BRD201 Introduction to Broadcast Journalism, CMS204 Digital Storytelling and Audio Lab

**Subject matter:**

**Unit I: Introduction to digital video**

- 1.1. Recording equipment: Usage of digital video recording devices
- 1.2. Digital image quality and formats: colour sampling, bit depth, compression ratios, data rate
- 1.3. Digital media files: video & audio container files, codecs, transcoding
- 1.4. Acquisition, intermediate, and finishing formats

**Unit II: Preparation for video pre-production**

- 2.1. Review of identifying topics and researching for a story
- 2.2. Scheduling for video production
- 2.3. Breaking down a script
- 2.4. Use of production boards

**Unit III: Pre-production**

- 3.1. Storyboarding
  - 3.1.1. Importance of storyboarding
  - 3.1.2. Elements of planning a visual story in time (establishing timeline; sequencing of the story; shots, coverage, cuts; camera angles)
  - 3.1.3. Matching shooting styles with purposes
  - 3.1.4. Interaction and sync between audio and visual elements of the story
  - 3.1.5. Process
    - 3.1.5.1. Templating
    - 3.1.5.2. Adding a script
    - 3.1.5.3. Sketching out the story
    - 3.1.5.4. Adding notes: description; information about narration or dialogue and other audio; timing
- 3.2. Camera diagrams and shot lists
- 3.3. Production design
  - 3.3.1. Location / set selections
  - 3.3.2. Basics of art direction
  - 3.3.3. Set dressing and props
- 3.4. Visual planning for documentaries

- 3.5. **Lighting** Standard techniques
  - 3.5.1. Lighting types, colour temperatures, wattage
  - 3.5.2. Controlling light quality; diffusion
  - 3.5.3. Lighting people
  - 3.5.4. Interior lighting fundamentals
  - 3.5.5. Exterior lighting fundamentals

#### **Unit IV: Production**

- 4.1. Camera control and movement
- 4.2. Exposure: aperture, gain, ISO
- 4.3. Depth of field
- 4.4. White balancing
- 4.5. Shooting in controlled (e.g., studio) vs. field environments
- 4.6. Shooting to edit: pre-planning shots; importance of rehearsal
- 4.7. Types of shots, their features, relative merits, and typical purposes: long (establishing/wide); medium; close-up
- 4.8. Essential rules / best practices for framing shots
  - 4.8.1. Rule of thirds
  - 4.8.2. Shots of people: Headroom, smart cropping, importance of the eyes
  - 4.8.3. 180-degree rule for dialogue shots
  - 4.8.4. Lead space
  - 4.8.5. Varying depth of field
  - 4.8.6. Choosing backgrounds wisely
  - 4.8.7. Stabilizing shots
  - 4.8.8. Levelling horizontal/vertical surfaces
  - 4.8.9. Leading lines
  - 4.8.10. Balance and symmetry
- 4.9. Production of sound for video
  - 4.9.1. Mic recording and mixing
  - 4.9.2. Mic placement and testing
- 4.10. Directing
  - 4.10.1. Script to shooting script
  - 4.10.2. Rehearsals
  - 4.10.3. Set management and organization
  - 4.10.4. Protocols of shooting

#### **Unit V: Preparing for post-production**

- 5.1. Workstation setup
- 5.2. Use of networked systems such as render farms
- 5.3. Digital video and audio cables and connectors
- 5.4. Preparing to edit video: Common tools
  - 5.4.1. Drag-and-drop editing
  - 5.4.2. Three-point editing
  - 5.4.3. JKL editing
  - 5.4.4. Insert and overwrite editing
  - 5.4.5. Trimming
  - 5.4.6. Ripple and roll, slip and slide
  - 5.4.7. Multi-camera editing
- 5.5. Recording (importing) and saving (exporting)

#### **Unit VI: Post-Production**

- 6.1. Basics of video editing using DaVinci Resolve or Lightworks (or other Adobe Premiere equivalent) video non-linear editing software
- 6.2. Building a rough cut
- 6.3. Editing techniques
  - 6.3.1. Cutaways and reaction shots
  - 6.3.2. Matching action

- 6.3.3. Matching screen position
- 6.3.4. Overlapping edits
- 6.3.5. Matching emotion and tone
- 6.3.6. Pauses and pull-ups
- 6.3.7. Hard sound effects and music
- 6.4. Refining a rough cut
- 6.5. Transitions between scenes
  - 6.5.1. Hard cuts
  - 6.5.2. Dissolves, fades, wipes
  - 6.5.3. Establishing shots
  - 6.5.4. Clearing frame and natural wipes
- 6.6. Solving technical problems: Missing elements; temporary elements
- 6.7. Manipulating time through rhythm, motion, and effects
- 6.8. Introduction to multi-cam editing
- 6.9. Fine cutting: editing for style, duration
- 6.10. Colour grading
  - 6.10.1. Advanced colour controls
  - 6.10.2. Adjusting dark video
  - 6.10.3. Compensating for overexposure
  - 6.10.4. Correcting poor white balance
  - 6.10.5. Matching footage from different sources and shoots
  - 6.10.6. Use of tracks and layers to adjust colour
  - 6.10.7. Simple video effects
- 6.11. Titles and effects
  - 6.11.1. Titles: Choosing typeface and size, Ordering / placing titles, Colouring titles
- 6.12. Motion effects
  - 6.12.1. Keyframe and interpolating
  - 6.12.2. Slow-motion and speed ramps
  - 6.12.3. Integrating still images and video
  - 6.12.4. Introduction to special effects
- 6.13. Compositing
  - 6.13.1. Keys: luminance key, chroma key
  - 6.13.2. Mattes
  - 6.13.3. Mixing footage of different definitions
- 6.14. Using effects to fix problems in footage

### **Unit VII: Authoring and Mastering**

- 7.1. Basic introduction to DVD and Blu-Ray disk authoring
- 7.2. Mastering audio and video; exporting a file-based master
- 7.3. Selecting formats for online publishing

### **Reading List:**

- 1. Essential Reading
  - 1.1. B&H Online Videos. (2016). *6 Rules for Video Composition and Why Not to Break Them*. B&H Photovideo. Retrieved from <https://www.bhphotovideo.com/explora/video/tips-and-solutions/6-rules-video-composition-and-why-not-break-them>
  - 1.2. Burgess, C. (2016). *How to Make a Storyboard for Video*. Envato Tuts+. Retrieved from <https://photography.tutsplus.com/tutorials/how-to-make-a-storyboard-for-video--cms-26374>
  - 1.3. Cassidy, K. (2017). *The Basic Rules of Composition*. Videomaker. Retrieved from <https://www.videomaker.com/article/c02/18610-the-basic-rules-of-composition>
  - 1.4. Kenworthy, C. (2013). *Master Shots Vol 3: The Director's Vision*. Studio City: Michael Wiese Productions.
  - 1.5. Nikon. (n.d.). *Video Composition Rules: Establishing, Medium and Close-up Shots*. Nikon. Retrieved from <http://www.nikonusa.com/en/learn-and->

- explore/a/tips-and-techniques/video-composition-rules-establishing-medium-and-close-up-shots.html
- 1.6. Saccone, P. (2016). *The Definitive Guide to Editing with DaVinci Resolve 12.5*. Blackmagic Design.
  - 1.7. Schenk, S. and Long, B. (2014). *The digital filmmaking handbook, 5<sup>th</sup> Ed.* Boston, MA: Cengage Learning.
  - 1.8. Stockman, S. (2011). *How to shoot video that doesn't suck*. New York, NY: Workman Publishing.
2. Additional Reading
- 2.1. Ascher, S. and Pincus, E. (2013). *The filmmaker's handbook: A comprehensive guide for the digital age*. New York, NY: Plume.
  - 2.2. Dancyger, K. (2015). *Alternative scriptwriting: Beyond the Hollywood formula*. New York, NY: Focal Press.
  - 2.3. Fossard, E. D., & Riber, J. (2015). *Writing and producing for television and film*. New Delhi: SAGE
  - 2.4. Frome, S. (2009). *The art and craft of screenwriting: fundamentals, methods and advice from insiders*. Jefferson, NC: McFarland.
  - 2.5. Geiger, J., & Rutsky, R. L. (2005). *Film analysis: a Norton reader*. New York: W.W. Norton & Company.
  - 2.6. Hollows, J., & Jancovich, M. (1995). *Approaches to popular film*. Manchester: Manchester University Press.
  - 2.7. Honthamer, E. L. (2015). *The complete film production handbook*. New York: Focal Press.
  - 2.8. Musburger, R. B. (2014). *An introduction to writing for electronic media: scriptwriting essentials across the genres*. New York: Focal Press.

**Date:** May 14, 2018

**Module Code and Title:** ACM301 Public Relations

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Lindsay Kamakahi

**General objective:** This module aims to introduce the fundamental concepts of public relations in relation to how communications are organized strategically internally and externally. The module will build on the skills learned in Principles of Communication Science and Cultural Diversity in Communication to examine how messages are constructed for distribution amongst appropriate public audiences for specific purposes. The module explores everyday circumstances to maintain an organization's message and brand image to ensure it is maintained during unexpected situations. The module will touch on various needs of diverse organizations and their messages and brand images that result in everyday circumstances and their approaches to unexpected situations.

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

1. Identify organizational settings and key stakeholders within an organization.
2. Discuss public relations goals and objectives of an organization within professional and legal considerations.
3. Compose action and response strategies for internal and external communications.
4. Differentiate internal relations and employee communications with external relations.
5. Analyse successful and unsuccessful public relations cases.
6. Contrast public relations needs of key sectors such as business, politics, non-profit/CSO, health care and education.
7. Create a public relations strategy and plan.



## Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

## Assessment Approach:

### A. Individual Case study analysis: Portion of Final Mark: 20%

Students will individually analyse PR case studies to present to the class. Different approaches may be used to illustrate the case studies including, but not limited to: role plays, video, debate, or presentations. Students will present two case studies to the class over the semester of 4-8 minutes. Each is assessed out of 20, and the two marks are averaged to get the final mark for this assessment.

- 2% Explanation of background summary of case
- 8% Discussion of detailed analysis of opposing factors
- 4% In-depth explanation of correct choice for this case
- 3% Relevance of argument related to goals and objective of organization
- 3% Appropriateness of presentation style

### B. Individual PR plan and strategy: Portion of Final Mark: 20%

Students will individually be responsible for preparing a PR plan and strategy for a different hypothetical or real-world situation that will be distributed in class. Using background information on the organization provided, students will identify key stakeholders, relevant internal and external groups to communicate with, and the variety of mediums that each group should use for this task. Students will also prepare a brief social media correspondence to the general public and identify the medium to send it, and also a short 200-word press release concerning the situation. The above tasks should be compiled into 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 for each
- 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.

### C. Midterm examination: Portion of Final Mark: 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. Individual Discussion on VLE: Portion of Final Mark: 15%

Each student will be required to actively participate in the discussion session at least twice a week. Participation in discussion should be drawn from assigned texts or other readings, analysis of other student's comments, and add to the relevance of the topic and objectives of the module. Students should ask questions, reflect on understanding of the topics and comment to other's comments to add information, data or researched points to the topic and demonstrate their understanding of the question.

- 5% Ability to demonstrate understanding of discussion question.
- 5% Ability to add additional resources, answer questions and keep the conversation going
- 3% Level and quality of discussion responses
- 2% Grammar, mechanics, citation of materials, frequency of posts

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Case study analysis	2	20%
B. PR plan and strategy	1	20%
C. Midterm examination	1	15%
D. Discussion on VLE	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Semester-End Examination (SE)</b>		<b>30%</b>

**Pre-requisites:** CTH203 Contemporary Media Theory and Practice, CTH204 Cultural Diversity in Communications

**Subject matter:**

**Unit I: Overview of public relations: what is it, who needs it and evolution of the field**

- 1.1. Defining the public
- 1.2. Contemporary public relations: typical roles and responsibilities
- 1.3. Practitioners: communication managers, communication specialists, marketing, crisis managers, public relations officers and other roles played in organizations

**Unit II: Formative research and analysis background for identifying stakeholders**

- 2.1. Historical origins and evolution of an organization
- 2.2. Analysing organizations to define the role of public relations in a specific organization
  - 2.2.1. Placement of a public relations department within upper management, separate department, ground level or everyone associated with organization
- 2.3. Identifying and Analysing publics and stakeholders
  - 2.3.1. Identifying investment and funding that goes into the organization: seen, unseen and affiliated causes
  - 2.3.2. Coordinating the audiences: loyalty, cause based, frequency of involvement, need-to-know information
  - 2.3.3. Staying updated with their needs and reconciling differences

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

- 3.1. Professionalism and ethics: building the foundation for the job
  - 3.1.1. Defining fact from “truthiness”
  - 3.1.2. What amount of “spin” is used
  - 3.1.3. Keeping stakeholders informed
  - 3.1.4. Staying true to the mission, vision and values of the organization
- 3.2. Legal considerations and working with upper management
- 3.3. Adjustment and adaptation
- 3.4. Communication theory and context in the organization
- 3.5. Establishing goals and objectives
- 3.6. Formulating action/response strategies: what to and not to do
  - 3.6.1. Case Study: Tylenol and loyalty (1982)
  - 3.6.2. Case Study: Pepsi Cola (1993)
  - 3.6.3. Case Study: Odwalla (1996)
  - 3.6.4. Case Study: Cadbury in India (2003)
  - 3.6.5. Case Study: Red Cross tweet (2011)
  - 3.6.6. Case Study: Toyota recall (2009)
  - 3.6.7. Case Study: Nestle Maggi in India (2015)
  - 3.6.8. Case Study: KFC in UK (2018)
- 3.7. Using effective communication in public relations
  - 3.7.1. Selecting the medium
  - 3.7.2. Action plans for crisis and communication
  - 3.7.3. Getting the media involved in celebrations
  - 3.7.4. Conversing with clients and potential clients
  - 3.7.5. Using stakeholders to positively convey messages

- 3.7.6. Using consumer feedback and give credit where credit is due
- 3.8. Internal relations and employee communication: spot issues and diffuse before they are problems
  - 3.8.1. Training the people who speak to the public
  - 3.8.2. Involvement from top down in the mission and vision
  - 3.8.3. Conducting regular meetings with the customer service agents
  - 3.8.4. Cross training departments
  - 3.8.5. Discussing people and job descriptions
  - 3.8.6. Encouraging group creativity
  - 3.8.7. Conducting training in learning gaps
  - 3.8.8. Encouraging time for education and upgrading skills
- 3.9. External media and relations and maintaining the image: leave it to the public relations team
  - 3.9.1. Training the gatekeepers
  - 3.9.2. Using transparency
  - 3.9.3. Updating the press releases/filler
  - 3.9.4. Inviting the media in and handling the press
  - 3.9.5. Creating professional working relationships
  - 3.9.6. Engaging the community

#### **Unit IV: Management process and tactics within public relations**

- 4.1. Defining public relations problems
  - 4.1.1. Scams, rivals and ethical problems
  - 4.1.2. Social media
  - 4.1.3. Threat of a single/few dissatisfied individual(s) spreading discontent
  - 4.1.4. Being prepared
  - 4.1.5. Envisioning crisis situations and solve them before they happen
- 4.2. Planning and programming
  - 4.2.1. Collaborating with industry experts
  - 4.2.2. Transparency: benefits for growth
- 4.3. Choosing communication tactics
  - 4.3.1. Identifying types of communications
  - 4.3.2. Determining the “face” of a message
  - 4.3.3. Accepting responsibility immediately
- 4.4. Implementing a strategic plan
  - 4.4.1. Knowing the players
  - 4.4.2. Discussing the plan
  - 4.4.3. Taking a unified stance
- 4.5. Taking action and communication
  - 4.5.1. Briefing internal and external groups to avoid rumours
  - 4.5.2. Explaining urgency and importance on agreed upon plan
  - 4.5.3. Taking internal questions and concerns
  - 4.5.4. Purpose and need for press briefings
  - 4.5.5. Communicating with stakeholders
- 4.6. Evaluating research plan/program
  - 4.6.1. Evaluating program for future scenarios
  - 4.6.2. Discussing problems with communication approach
  - 4.6.3. Analysing lessons learned
  - 4.6.4. Revising strategic plans
  - 4.6.5. Revisiting plans and programs on a regular basis
- 4.7. Evaluating strategy
  - 4.7.1. Analysing turnover rates and reasons concerning employees
  - 4.7.2. Analysing company plan in regards to growth and mission statement
  - 4.7.3. Analysing new resources available
  - 4.7.4. Discussing new training sessions for different departments
  - 4.7.5. Evaluating that everyone is on the same page and where the gaps are

## Unit V: Comparative analysis of practices in different sectors: Differentiated needs in services by industry

- 5.1. Business and industry
- 5.2. Government and politics
- 5.3. Military and public affairs
- 5.4. Non-profits and NGOs/CSOs
- 5.5. Healthcare
- 5.6. Education

### Reading List:

1. Essential Reading
  - 1.1. Asia column: Lessons from Nestlé's crisis in India. (n.d.). Retrieved from <http://www.ethicalcorp.com/stakeholder-engagement/asia-column-lessons-nestles-crisis-india>
  - 1.2. Regester, M., & Larkin, J. (2008). *Risk issues and crisis management: a casebook of best practice*. London: Kogan Page.
  - 1.3. Smith, R. D. (2016). *Strategic planning for public relations*. Routledge.
2. Additional Reading
  - 2.1. Deuschl, D. (2016). *Travel and tourism public relations*. Routledge.
  - 2.2. Fearn-Banks, K. (2016). *Crisis Communications: A Casebook Approach (Routledge Communication Series)*. Routledge.
  - 2.3. 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!* New York, NY: AMACOM.
  - 2.4. Newsom, D., & Carrell, B. (1995). *Instructors manual for public relations writing: form and style*. Belmont, CA: Wadsworth.
  - 2.5. 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*. Hoboken, NJ: J. Wiley & Sons.
  - 2.6. Seib, P. M., & Fitzpatrick, K. (1995). *Public relations ethics*. Mason, OH: Thomson Wadsworth.
  - 2.7. Smith, L., & Mounter, P. (2005). *Effective internal communication*. London: Kogan Page.
  - 2.8. Thussu, D. K. (2000). *International communication: continuity and change*. London: Hodder Arnold.
  - 2.9. Treadwell, D. (2005). *Public relations writing: principles in practice*. Sage Publications.

Date: May 14, 2018

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**Module Code and Title:** JRN302 Layout and Design for Journalism

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** New #3

**General objective:** The module will familiarize students with concepts and best practices in layout and design for journalism. This module will build on the skills learned in Basic Journalism 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 prevalent in the physical and digital print world.

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

1. Identify and differentiate typography, design principles and placement for different audiences and mediums.
2. Differentiate effective and ineffective practices in publications.
3. Discuss the importance of making and following basic design rules within newspaper and magazine design.
4. Plan and design layouts for publication.
5. Select and strategically place types of articles and/or stories that would be of interest to a particular audience.
6. Appraise a planned layout against visual and word count standards.
7. Explain 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:**

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
Practicals	2	30
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual News Article Written Assessment: Portion of final marks: 10%

Students will compose two news articles pertaining to relevant issues on campus that would appear on a front page layout. Each article of 500-600 words worth 5% of their grade should be current and relevant to the RTC community audience. Students will be graded according to the news writing rubric.

- B. Individual Front Page Layout for Newspaper: Portion of final marks: 15%

Using the articles from assessment A, students will gather (at least) 2 visuals for a front page spread to practice their layout and design skills (A3 size). While there are no word limits or visual size parameters to their work, students must demonstrate their composition and layout skills appropriate for their peers on campus and in accordance to journalistic rules. Students will be graded on the appropriateness of components of design and ability to edit down stories, place visuals and use the standard components to a front page design. The 500-600 word articles are not re-assessed, however, ability to edit the stories to fit the space and end with an appropriate conclusion will be.

- 4% Relevance and quality of visual pieces
- 3% Appropriateness of article edits
- 8% Inclusion of Nameplate, cut, deck, by-line, lead, headline, photo credit, cutline and placement of articles, visuals and paid content

- C. Group Layout Project: Portion of Final Marks: 35%

In groups of 4, students will compile a Magazine for a particular audience which consists of 8 (4 double sided, 8 single 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 layout for 2 pages (not consecutive) for 10% of their grade. Students will be responsible for at least 3 written pieces and 3 visual pieces for 15%. Students will be graded on a rubric for the originality, cohesion with the overall publication and quality of the work. Students will not be able to place their articles or visuals on the pages they layout.

- 4% Editing written content
- 2% Organization of visual content
- 1% Inclusion of nameplates
- 3% Thoroughness of design guidelines.

- 10% Well written pieces
- 5% Suitability of visual pieces

Students will submit an individual reflection of the process including the mock-up of their pages, a self-evaluation of the quality of the magazine, their layout pages, their articles and visuals and an overall summary of the process from planning to execution for 10%.

- 4% Quality of reflection paper
- 3% Summary of process
- 3% Grammar, Mechanics and spelling

**D. Practical Midterm Examination: Portion of Final Marks: 15%**

Students must demonstrate their understanding of layout and design skills by creating a piece based on parameters they have covered up until this point of the term.

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. News Article Assessment	2	10%
B. Front Page Layout	1	15%
C. Layout Project	1	35%
D. Practical midterm examination	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>75%</b>
<b>Semester-End Examination (SE)</b>		<b>25%</b>

**Pre-requisites:** LAN202 Basic Journalism, 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
  - 1.2.5. Incorporating messages in a variety of formats: how adapting formats reach the correct audience and increases loyalty
- 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

**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: Utilization 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: standardizing 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. Paid content and advertorials: Impact of paid content on layout and design

- 3.6.1. Technical consideration and space desired for journalistic content: room for the newshole
- 3.6.2. Conflicting interests in staff and paid pieces
- 3.6.3. Informing the audience of paid content
- 3.7. Arrangement to avoid design conflicts
- 3.8. 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. Editing text for the web
- 6.5. Designing for the web
- 6.6. Making a brand for mass distribution

#### **Unit VII: Digital sub-editing and design**

- 7.1. Word usage and puns
- 7.2. Writing compelling headlines
- 7.3. Captions: text and pictures combine
- 7.4. Typography
- 7.5. Art and craft of publication design
- 7.6. Picture editing for a visual age
- 7.7. Using visuals and info graphics to explain complexity

#### **Unit VIII: Designing effective standalone pieces**

- 8.1. Placement, advertisements and contributions
- 8.2. Adapting the piece for requirements
- 8.3. Adopting new trends, e.g., Case of football clubs integrating augmented reality in print programmes

#### **Reading List:**

- 1. Essential Reading
  - 1.1. 10 Magazine Ads That Don't Just Sit There Looking Pretty. Retrieved from <http://www.adweek.com/creativity/10-great-magazine-ads-dont-just-sit-there-looking-pretty-132401/>
  - 1.2. 18 most disastrous newspaper and magazine layouts – SQ Magazine. (2013, July 31). Retrieved from <http://sqmagazine.co.uk/2013/07/18-most-disastrous-newspaper-and-magazine-layouts/>

- 1.3. 60 Best Print Advertising Campaigns | Design. (n.d.). Retrieved from <http://graphicdesignjunction.com/2012/06/60-best-print-advertising-campaigns/>
  - 1.4. Augmented reality: Is Pokemon Go-style technology the future of football? - BBC Sport. (n.d.). Retrieved from <http://www.bbc.com/sport/football/41029101>
  - 1.5. Friedman, V. (2008, February 11). Award-Winning Newspaper Designs. Retrieved from <https://www.smashingmagazine.com/2008/02/award-winning-newspaper-designs/>
  - 1.6. Magazine Design: Exceptional Layouts and Covers - InDesign. Retrieved from <http://www.indesignskills.com/inspiration/7-magazine-layout-and-cover-designs/>
  - 1.7. Magazine Designing. (n.d.). Retrieved from <http://www.magazinedesigning.com/>
  - 1.8. Quinn, S. (2016). *Digital sub-editing and design*. New York: Focal Press.
  - 1.9. Samara, T. (2008). *Design evolution: Theory into practice. A handbook of basic design principles applied in contemporary design*. Beverly, MA: Rockport.
2. Additional Reading
- 2.1. Bowles, D. A., & Borden, D. L. (2008). *Creative editing*. Boston: Wadsworth.
  - 2.2. Collier, D., & Cotton, B. (1989). *Basic desktop design and layout*. Cincinnati, OH: North Light Books.
  - 2.3. Dahlgren, P.S. (2016). *Communication and citizenship: Journalism and the public sphere*. S.I.: Routledge.
  - 2.4. DeVoss, D. N., Eidman-Aadah, E., & Hicks, T. (2010). *Because digital writing matters: Improving student writing in online and multimedia environments*. San Francisco, CA: Jossey-Bass.
  - 2.5. Frost, C. (2012). *Designing for newspapers and magazines*. London: Routledge.
  - 2.6. Garcia, M. R. (2002). *Pure design: 79 simple solutions for magazines, books, newspapers, and websites*. St. Petersburg, FL: Miller Media.
  - 2.7. Harcup, T. (2004). *Journalism: Principles and Practice*. London: SAGE Publications Ltd.
  - 2.8. Honeywill, P., & Carpenter, D. (2003). *Digital magazine design: with case studies*. Bristol: Intellect Books.
  - 2.9. Morrish, J., & B. (1996). *Magazine editing*. Hoboken: Taylor & Francis.

**Date:** May 14, 2018

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**Module Code and Title:** JRN303 Global Journalism

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Namkhai Norbu

**General objective:** This module will use theory to explore current events from around the world to analyse the problems in reporting on topics locally and globally. It will not only focus on good practices of journalism elsewhere in the world, but also look at how local journalists can even pitch and write stories for international publication. The module will refer to concepts of media literacy and cultural diversity in reporting on sensitive topics and analysing news coverage. The module will cover issues such as challenges and barriers to media development. Discussion on varied audiences, delivery platforms, backgrounds will come into play when exploring issues.

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

1. Analyse media coverage of a country through various media sources to understand its media strategy.
2. Critique a global issue and its local, national and international coverage.
3. Discuss reporting challenges including restrictions, censorship, corruption, and refusal.



4. Identify challenges to reporting in areas the reporter doesn't know and identify opportunities for reporting for global media.
5. Identify differences between Bhutanese and regional media.
6. Discuss examples of media imperialism with local context to create more objective news coverage.
7. Debate how foreign media impacts journalism in Bhutan and how Bhutan is represented in and by the global media.
8. Explain bias in coverage of global events from different parts of the world.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual Country analysis: Portion of Final Mark: 15%

Students will individually be assigned a country at the beginning of the semester and will begin an investigative analysis concerning the journalistic coverage of their country. Students will discuss the information gathered by various news sources and the frequency of the reports to critique the accuracy of coverage and issues faced by the country. The tutor will give detailed questions and direction for the student to complete their 1500 word report.

- 2% Factual introduction to country
- 5% Detailed explanation concerning journalistic coverage of the country
- 5% Comprehensive analysis of journalistic coverage and consequences of portrait drawn
- 3% Recommendations for coverage of country in the future

- B. Individual Global issue study presentation: Portion of Final Mark: 15%

Students will pick a global issue to investigate the analysis concerning the journalistic coverage from a variety of sources around the world. They will identify the variations in reports from countries as well as the amount of time/space devoted to these issues. Students should analyse the issue from at least 5 different sources and apply their knowledge from cultural diversity into the analysis. Students will prepare a multimedia presentation of their choice to the class concerning the topic, the variety of reports, the reasons concerning the different reporting styles, what they most relate to and least relate to, and a short synopsis of how the student would report on the issue from their knowledge. This report should be delivered in a oral report of 10 minutes.

- 3% Quality sources from around the globe
- 4% In-depth analysis concerning variations in coverage
- 2% Accuracy of multimedia presentation
- 2% Discussion on ethical coverage from Bhutan
- 4% Example of balanced report on global issue

- C. Midterm examination: Portion of Final Mark: 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. Individual Article composition: Portion of Final Mark: 15%

During the course of the semester, the module will be discussing how Bhutan is represented in and by the global media. Students will explore a variety of coverages on Bhutan on a particular topic. The article should be 1250-1500 words and based on the theme of the study and must include relevant links and sources.

- 3% Ability to connect the theme/location to the article
- 5% Balanced article with fair representation
- 4% Incorporation of links and sources
- 3% Capability to inform the reader in an interesting way

Areas of assignments	Quantity	Weighting
A. Country analysis	1	15%
B. Global issue study	1	15%
C. Midterm examination	1	15%
D. Article composition	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** LAN202 Basic Journalism

**Subject matter:**

**Unit I: Freedom of press around the world and the development of freedom**

- 1.1. Law of the land as the key principle
- 1.2. Press freedom in different countries in the world
- 1.3. Media analysis of different regions
- 1.4. Press freedom vis-à-vis democracy

**Unit II: Considerations for reporting from abroad vs. reporting from at home**

- 2.1. Research and knowledge of the locale
- 2.2. Potential limitations at a locale
  - 2.2.1. Electricity
  - 2.2.2. Internet
  - 2.2.3. Community hostility and dislike of outsiders telling the story
- 2.3. Awareness of what an audience knows

**Unit III: Big Stories: Key regions and languages of today**

- 3.1. Multi-lingual reporting and translation
- 3.2. Awareness of the global picture
- 3.3. Localizing a story for an audience
- 3.4. Biases in coverage

**Unit IV: Global journalism theory and critical and non-Western press philosophies controlling the press**

- 4.1. US reporting systems
- 4.2. UK reporting systems
- 4.3. Reporting systems in Asia and Pacific
- 4.4. Stabilized government and restricting messages during war and peace
- 4.5. Censorship and self-censorship
- 4.6. Maslow's hierarchy of needs
- 4.7. Media literacy and the population

**Unit V: Global and national news agencies: Introduction and variations on delivery**

- 5.1. "Bureau" offices
- 5.2. Correspondents
- 5.3. News agencies – Introduction and functions
- 5.4. Impact of international media on Bhutanese media

## **Unit VI: Barriers to media development and determinants of choice of stories that fit international media**

- 6.1. Government styles
- 6.2. Availability of sources and ease of communicating freely
- 6.3. Funding and advertising
- 6.4. Media monopolies and the flow of opposing views
- 6.5. Values to be promoted or discouraged by the press
- 6.6. Awareness of the background and issues international audiences want to know
- 6.7. Considerations of language, culture and format for international audience
- 6.8. Considerations for local journalist pitching stories for international publications

## **Unit VII: Citizen journalism: standards, fake news, censorship and reporting without training**

- 7.1. Widespread nature of 'citizen journalists'
- 7.2. Accessibility to high quality equipment
- 7.3. Concept of 'right place, right time'
- 7.4. Leaks and legality
- 7.5. Accuracy of information and the ability to verify sources
- 7.6. Current debates on citizen journalism making reporters obsolete

## **Unit VIII: Coverage of politics, diplomacy, conflict and disaster reporting**

- 8.1. International relations and reporting: how these impact citizens
- 8.2. Considerations for reporters with regard to dealing with dignitaries
- 8.3. Responsibility of journalists to inform the public while balancing personal safety concerns
- 8.4. Boundaries between exploitation of the situation vs. reporting the news
- 8.5. Boundaries between helping others vs. capturing the moment

## **Unit IX: People, poverty and human rights**

- 9.1. Exposés, human interest stories, calls to action
- 9.2. Abuse and exploitation of subjects for a story
- 9.3. Analysis of the media coverage on the Bhutanese refugees issue by regional and international media

## **Unit X: Covering domestic issues of global significance**

- 10.1. The environment and climate change
- 10.2. Local issues and the knowledge based assumption
- 10.3. Bhutan border issues with China and India; analysis of the media coverage on the Doklam issue by regional and international media

### **Reading List:**

1. Essential Reading
  - 1.1. McPhail, T. L. (2014). *Global communication: theories, stakeholders, and trends*. Malden, MA: Wiley Blackwell.
  - 1.2. Ritzer, G. (2015). *The McDonaldization of society*. Los Angeles: Sage.
2. Additional Reading:
  - 2.1. Barker, C. (1997). *Global television: an introduction*. Oxford: Blackwell.
  - 2.2. Committee to Protect Journalists. (2015). *Attacks on the press: journalism on the world's front lines*. (2013). Hoboken, NJ: Wiley/ Bloomberg Press.
  - 2.3. Cropp, F., Frisby, C. M., & Mills, D. (2003). *Journalism across cultures*. Ames, IA: Blackwell.
  - 2.4. Davies, G., & Nyland, C. (2004). *Globalization in the Asian region: impacts and consequences*. Cheltenham: Edward Elgar.
  - 2.5. Grieves, K. (2012). *Journalism across boundaries: the promises and challenges of transnational and transborder journalism*. New York, NY: Palgrave Macmillan.
  - 2.6. Held, D. (2004). *A globalizing world?: culture, economics, politics*. London: London.

- 2.7. Nayar, P. K. (2004). *Virtual worlds: culture and politics in the age of cybertechnology*. New Delhi: Sage Publications.
- 2.8. Paterson, C. A., & Sreberny, A. (2004). *International news in the 21st century*. Eastleigh: John Libbey.
- 2.9. Romano, A. R., & Bromley, M. (2009). *Journalism and democracy in Asia*. London: Routledge.
- 2.10. Schiffrin, A. (2014). *Global muckraking: 100 years of investigative journalism from around the world*. New York: The New Press.
- 2.11. Straubhaar, J. D. (2007). *World television: from global to local*. Thousand Oaks, CA: Sage.
- 2.12. Yamashita, S., & Eades, J. S. (2003). *Globalization in Southeast Asia: local, national, and transnational perspectives*. New York: Berghahn.

**Date:** May 14, 2018

**Module Code and Title:** MDE301 Ethical Issues in Mass Communication

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Dago Palden

**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 background and ethical relativity. 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. It also covers potential ethical violations in media distribution, reporting, business, and directing while filming, and stereotyping.

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

1. Summarize the range of ethical issues that arise in the field of mass communication.
2. Discuss the ethical predicaments in the coverage of current events.
3. Explain freedom of expression and its limitations due to factors such as government regulations and societal norms.
4. Discuss cases related to harm principle, offence principle, and hate speech.
5. Explain the ethical boundaries of media coverage and its impact on communication.
6. Explain 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 developers and consumers concerning children.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual Current Event Ethics Report and Presentation: Portion of Final Mark: 15%

Students need to select any news report that may be controversial in some manner. They will need to analyse the ethical issues the report may raise for certain audiences and write a 1000 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 summarize clearly to classmates
- 2% Eye contact, posture, audience acknowledgement

**B. Individual Case analysis report: Social media and ethics: Portion of Final Mark: 15%**

Each student will be required to write a case analysis report of 1250 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. Individual Commercial communications and ethics report: Portion of Final Mark: 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 1250 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: Portion of Final Mark: 15%**

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

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Current events and ethics report and presentation	1	15%
B. Social media and ethics report	1	15%
C. Commercial communications and ethics report	1	15%
D. Midterm examination	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CTH203 Contemporary Media Theory and Practice

**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

**Unit IV: Looking at controversy, ethics and responsibility in mass communication using example case studies**

- 4.1. Exploiting fears or exploring pandemics: Fatal Contact
- 4.2. Liability and sensationalism or embarrassment and bad taste: Jenny Jones Show
- 4.3. Giving a platform to rapists: India's Daughter
- 4.4. Media as judge and jury: Shashi Tharoor
- 4.5. Visual ethics and safety of subject and producer
- 4.6. Controversy and advocacy: What is the difference?
- 4.7. Power and Celebrity: Donald Trump and Access Hollywood
- 4.8. Fabrication of facts: Abi Khamo
- 4.9. Newsworthiness vs. screening : BICMA vs. BBS
- 4.10. Gelephu RBA Chili Powder case 2015/16 and defamation on social media

**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. Trial by press, infotainment or making the news
- 5.9. 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
  - 6.7.1. Director intention vs. actor's knowledge examples
    - 6.7.1.1. Case Study: 'Innocence of Muslims'
    - 6.7.1.2. Case Study: Little Buddha
  - 6.7.2. Whitewashing or white saviour complex; stereotypes examples
    - 6.7.2.1. Case Study: The Great Wall and Matt Damon
    - 6.7.2.2. Case Study: The Last Samurai

- 6.7.3. Diversity in representation examples
  - 6.7.3.1. Skin tone, ethnicity, stereotypes and cultural appropriation
  - 6.7.3.2. Case Study: Angulimala and Water, Religious banning within Thailand and India
- 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. Neighbouring countries and their portrayal in the media: articles side by side
- 8.5. Bhutan's Situation
  - 8.5.1. Media laws & regulatory environment in Bhutan, e.g., ICMA of Bhutan, 2018
  - 8.5.2. Review Bhutan country report: freedom of the press
  - 8.5.3. Recent media cases, highlighting issues such as self-censorship, defamation risks, and stance on international issues

**Reading List:**

- 1. Essential Reading
  - 1.1. BBC News. BBC film sparks media ethics debate in India. (2015, March 04). Retrieved from <http://www.bbc.com/news/world-asia-india-31724362>
  - 1.2. Challenging Hate Speech - A Dilemma for Journalists - Ethics in the News. (n.d.). Retrieved from <http://ethicaljournalismnetwork.org/resources/publications/ethics-in-the-news/hate-speech>
  - 1.3. Information, communications and media act of Bhutan (2018). Retrieved from <http://www.nab.gov.bt/assets/uploads/docs/acts/2018/ICMAActofBhutan2018.pdf>
  - 1.4. Perebinosoff, P. (2017). *Real-world media ethics: inside the broadcast and entertainment industries*. New York: Routledge.
  - 1.5. Royal Government of Bhutan. (2006). *Bhutan Information Communications and Media Act, 2006*. Retrieved from <http://oag.gov.bt/acts/>
  - 1.6. Trump's 'Access Hollywood' video playing on 12-hour loop at D.C.'s National Mall. (n.d.). Retrieved from <http://www.latimes.com/entertainment/la-et-entertainment-news-updates-trump-s-access-hollywood-video-gets-1507311329-htmlstory.html>
  - 1.7. Wangdi, N. (2016, 8 January). Gelephu court deferred RBA 'chilli powder' case. *Kuensel*. Retrieved from <http://www.kuenselonline.com/gelephu-court-deferred-rba-chilli-powder-case/>
- 2. Additional Reading
  - 2.1. Carlson, M. (2015). *Boundaries of journalism: professionalism, practices and participation*. London: Routledge.
  - 2.2. Day, L. A. (2000). *Ethics in media communications: cases and controversies*. Southbank (Australia): Thomson Wadsworth.

**Date:** May 14, 2018

**Module Code and Title:** CMS306 Media for Mobile Devices Lab

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** New #1

**General objective:** The reach of interpersonal, group, public and mass communications have all been significantly enhanced by the prevalent use of connected mobile devices. On average, global trends indicate that content is being accessed far more frequently from mobile devices than on traditional mediums or fixed digital platforms. This module allows students to explore mobile platforms, their advantages and risks. The module also provide practical experience for students in differentiating their audience and the types of information they will need to produce. The module covers both design and technical aspects of media for mobile devices. Students will have the opportunity to create and edit mobile content, as well as make their own simple mobile apps, without the use of programming.

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

1. Discuss the advantages conferred by increasing worldwide mobile literacy.
2. Explain the risks and ethical concerns surrounding mobile usage.
3. Identify the characteristic features of users on mobile devices.
4. Apply the standards of mobile-friendly design to create mobile-friendly internet content.
5. Edit existing content text into a mobile-friendly copy.
6. Discuss the features and advantages of a marketing strategy that incorporates due consideration for the mobile experience.
7. Apply a web template to create a responsive web site.
8. Produce a short mobile-optimized video.
9. Create a simple mobile app through a coding-free platform.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
Lab practicals	3	45
Independent study	3	45
Total		120

**Assessment Approach:**

- A. Mobile-friendly website Group Project: Portion of Final Marks 15%

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 organization, club, etc. There should be at least 4 original mini articles posted with text and images.

- 5% Effective use of mobile design elements
- 5% Well-edited mobile-friendly content
- 5% Individual process score, based on individual viva

- B. Individual Video for mobile project: Portion of Final Mark: 15%

Students will develop a two minute video highlighting features optimized for mobile viewing.

- 10% Use of mobile-friendly/mobile-optimization techniques
- 5% Explanation of the shooting approaches and edits performed for mobile optimization (viva)

- C. Practical midterm examination: Portion of Final Marks 15%



Students will be tested on their skills in writing and editing content for mobile. The practical portion will assess the ability to generate and optimize a simple webpage for mobile.

D. Individual app development: Portion of Final Mark: 15%

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 organization, club, etc. The app may be created using any one of several non-coding app development frameworks/platforms.

- 3% App proposal and pitch
- 3% App design
- 3% App content
- 3% App usability
- 3% Creativity of the app

Areas of assignments	Quantity	Weighting
A. Mobile friendly website	1	15%
B. Video for mobile project	1	10%
C. Practical midterm examination	1	15%
D. Individual app development	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Theory and Practical Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CMS101 Introduction to Communication Arts and Technology

**Subject matter:**

**Unit I: Mobile literacy and usage**

- 1.1. Definitions of mobile literacy with regard to the ability of individuals to take full advantage of highly connected mobile devices
- 1.2. Advantages conferred by mobile literacy in the realms of development, empowerment, education, business, society, governance, and politics
- 1.3. Impacts of instantaneous and nearly unlimited access to information, hyper-connectivity, and sense of space (geo-location)
- 1.4. Concerns and ethical issues with mobile usage
  - 1.4.1. Risks of mobile addiction
  - 1.4.2. Effects on social behaviour, such as increased risks of social withdrawal & drift toward individualization, impetuous behaviour in social media, surreptitious communications affecting social relationships
  - 1.4.3. Distraction & disengagement from in-person attentiveness caused by attention to mobile devices: from poor social behaviour to actual physical danger for oneself and others (e.g., cell phones while driving)
  - 1.4.4. Challenges of personal addressability: compulsion to be 'always-on' and rapidly responsive
  - 1.4.5. Physical effects such as smartphone/texting neck pain and impacts on sleep
  - 1.4.6. Increased risk of rapid spread of fake news
- 1.5. Review of mobile usage demographics in Bhutan

**Unit II: Characteristics of mobile users**

- 2.1. Mobility
- 2.2. Attention span
- 2.3. Types of information / content sought
- 2.4. Viewing patterns on mobile screens (eye tracks, images/text preferences)

**Unit III: Mobile-friendly design**

- 3.1. Simplification while matching / retaining key branding or thematic elements
- 3.2. Planning a site layout and user interface
- 3.3. Utilizing white space

- 3.4. Avoiding distractive elements
- 3.5. Optimizing font and button sizes
- 3.6. Using mobile-friendly video in place of excessive text

#### **Unit IV: Mobile-friendly content**

- 4.1. Writing for mobile users (mobile-optimized copy)
- 4.2. Writing concisely: tightening, not shortening
- 4.3. Importance of headlines
- 4.4. Front-loading most important content
- 4.5. Using shorter paragraphs

#### **Unit V: Mobile marketing as part of a digital marketing strategy**

- 5.1. Considerations for a mobile strategy
  - 5.1.1. Mobile use trends; consumer preferences and response to mobile marketing
  - 5.1.2. On-the-go users seeking local information
  - 5.1.3. At-site / in-store mobile use
- 5.2. Effective mobile ads
- 5.3. Using apps that offer value (convenience, unique value, social value, incentives, entertainment) in place of straight ads
- 5.4. Web-based surveys for mobile platforms

#### **Unit VI: Introduction to responsive web design**

- 6.1. Basic overview of website design (non-programming focus)
- 6.2. Features of responsive websites
- 6.3. Use of responsive web templates

#### **Unit VII: Creating video for mobile**

- 7.1. Strategies for filming with mobile in mind
- 7.2. Special situations for vertical video, e.g., filming people for interviews
- 7.3. Aiming for brevity; optimizing file size
- 7.4. Avoiding pitfalls in mobile video: intricate/small subjects, distant subjects, excess graphics or text, reliance on unclear/weak audio
- 7.5. Supplementing the video with “info” or “about” sections with text, links, contact information, etc.
- 7.6. Video sharing platforms for mobile optimization

#### **Unit VIII: Coding-free mobile app development**

- 8.1. App building platforms; advantages and limitations
- 8.2. Introduction to visual development environments
- 8.3. Selecting layouts and designs
- 8.4. Selecting app features
  - 8.4.1. Content pages
  - 8.4.2. Social media; communication
  - 8.4.3. Push notifications
  - 8.4.4. Videos/photos
- 8.5. Publishing apps

#### **Reading List:**

1. Essential Reading
  - 1.1. Ailende, T. (2016). *Android development for everyday people*. Amazon Digital Services LLC.
  - 1.2. Bass, E. and Bass, R. (2017). *How to build an app without coding*. Amazon Digital Services LLC.
  - 1.3. Hopkinson, N. (2016). *Creating video for mobile*. The Deli Agency. Retrieved from <http://deliagency.com/creating-video-for-mobile/>

- 1.4. Instructional Communications Systems. (2015). *Creating Video for Mobile*. University of Wisconsin-Extension. Retrieved from <http://ics.uwex.edu/blog/creating-video-for-mobile/>
  - 1.5. Krug, S. (2014). *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability, 3<sup>rd</sup> Ed*. Berkeley: New Riders.
  - 1.6. Ling, R., & McEwen, R. (2010). Mobile communication and ethics: implications of everyday actions on social order. *Etikk i praksis-Nordic Journal of Applied Ethics*, 4(2), 11-26. Retrieved from [https://www.ntnu.no/ojs/index.php/etikk\\_i\\_praksis/article/view/1760](https://www.ntnu.no/ojs/index.php/etikk_i_praksis/article/view/1760)
  - 1.7. Tiongson, J. (2015). *Mobile App Marketing Insights: How consumers really find and use your apps*. Google. Retrieved from <https://www.thinkwithgoogle.com/consumer-insights/mobile-app-marketing-insights/>
  - 1.8. UNESCO. (2015). *Mobile phones & literacy: Empowerment in women's hands*. Paris: UNESCO Publishing. Retrieved from <http://unesdoc.unesco.org/images/0023/002343/234325E.pdf>
2. Additional Reading
- 2.1. Brown, B., Harper, R., & Green, N. (2002). *Wireless world: social and interactional aspects of the mobile age*. London: Springer.
  - 2.2. Chahal, A. (n.d.). *How to optimize your video campaigns for mobile devices*. Vidyard. Retrieved from <https://www.vidyard.com/blog/how-to-optimize-your-videos-for-mobile-devices>
  - 2.3. Colborne, G. (2010). *Simple and Usable Web, Mobile, and Interaction Design*. Berkeley: New Riders.
  - 2.4. Layon, K. (2013). *Digital Product Management*. Berkeley: New Riders.
  - 2.5. Loayza, J. (n.d.). *6 tips for creating effective mobile videos*. VoiceBunny. Retrieved from <https://voicebunny.com/blog/6-tips-creating-effective-mobile-videos/>

**Date:** May 14, 2018

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**Module Code and Title:** CTH305 Pop Culture and Media

**Programme:** BA in Mass Communication

**Credit Value:** 12

**Module Tutor:** Vanlallawmkimi

**General objective:** This module aims to teach student theories of popular culture, their relevance, and applications. The module will take a critical look at how pop culture, spokespersons and celebrities impact the way consumers take in media from advertisements to addresses at cultural events. This module will discuss the differences between popular culture and culture identity and how popular culture impacts day-to-day life.

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

1. Identify theories of popular culture.
2. Discuss everyday events influenced by celebrities and the media reaction to these events.
3. Explain the intersection of capitalism, industry and culture.
4. Discuss individual and social consequences of popular culture.
5. Discuss personal and public responses to crimes or scandals involving pop culture icons.
6. Identify how organizations use celebrities to influence the public.
7. Analyse how pop culture has influenced one's own cultural identity.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

### Assessment Approach:

#### A. Pair Pop culture theory analysis newsletter: Portion of Final Mark: 15%

Students will work in pairs to select a Popular Culture theory and create a 3-page newsletter for a youth audience between 16-21 years of age. The feature article of 750 words should describe the theory. Another article with a minimum of 750 words that pertains to the application of the theory should be present with at least 2 sources cited in the article. Within the newsletter, students should include 2 captioned and cited graphics (self-citation is acceptable) to be incorporated with the articles.

- 3% Accuracy in description of theory
- 3% Use of relevant sources and graphics
- 3% Use of attractive layout
- 4% Accurate correlation of stories to theory
- 2% Appropriate work for audience group

#### B. Pop culture impact on society individual report and presentation: Portion of Final Mark: 20%

Students will individually pick a popular culture phenomena and trace the impacts on a society in a 1250-1500 word composition. The paper should reference the society that is impacted and include 5 sources that prove that this pop culture occurrence has had an impact on a specific society or societies. Potential topics could include those along the lines of "Grand Theft Auto" and the impacts on youth players; Brain Games and the counter-effects on Alzheimer's and dementia; K-pop and the surge of Korean makeup in Bhutan and numerous other possibilities. Students will meet with the tutor by appointment with a topic and 3 relevant sources for the topic. After approval, students will begin by submitting a draft of their paper for 5%, edit their drafts based on feedback, then submit a final draft worth 10%. The final 5% will be presented in the form of a presentation format of the student's choice that should be between 5-10 minutes long, with 2-5 minutes to answer peer/tutor questions.

- 5% Initial draft and adherence to rubric
- 3% Ability to define cultural phenomena in final composition
- 3% Description on the impacts of society in final composition
- 3% Quality of argument
- 1% Structure and mechanics of composition
- 1% Ability to present cultural phenomena and impacts to society to class
- 2% Quality of presentation materials
- 1% Ability to answer peer and tutor questions
- 1% Execution of a well thought out presentation geared toward audience

#### C. Individual Pop culture current affairs presentation: Portion of Final Mark: 10%

Students will individually research and present 7-10 min on recent media coverage of any popular culture element (celebrity, product, fashion, entertainment). Students should examine at least three different media reports on the same element and connect theories discussed in class to the recent events.

- 2% Diverse media reports captured
- 3% Connection of recent pop culture events to theories discussed
- 3% Hypothesizing potential impacts
- 2% Creativity in presentation

D. Midterm examination: Portion of Final Mark: 15%

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

Areas of assignments	Quantity	Weighting
A. Pop culture theory analysis newsletter	1	15%
B. Pop culture impact on society report and presentation	1	20%
C. Pop culture current affairs presentation	1	10%
D. Midterm examination	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:** CTH203 Contemporary Media Theory and Practice

**Subject matter:**

**Unit I: Mass Cultures and popular culture**

- 1.1. Mass culture and mass society
- 1.2. The mass culture debate
- 1.3. Mass culture and Americanisation

**Unit II: Theory in popular culture and its application**

- 2.1. The Frankfurt School of Culture in Industry: Its relevance in the study of popular culture
- 2.2. Introduction to semiology and Barthes: Semiological analysis of popular culture
- 2.3. Marxism, political economy and ideology: Approaches to study of popular culture which emerged from with Marxist tradition and its relevance today

**Unit III: Feminism and popular culture**

- 3.1. Feminist Critique; Review of women and advertising and roles of women in the entertainment industry
- 3.2. Feminism and mass culture
- 3.3. Feminism and content analysis
- 3.4. Feminism, patriarchy and psychoanalysis
- 3.5. Feminist theory and study of Ideology

**Unit IV: Postmodernism**

- 4.1. Introduction to postmodernism
  - 4.1.1. Culture and society
  - 4.1.2. Style at the expense of substance
  - 4.1.3. Art and popular culture
  - 4.1.4. Confusion over time and space
- 4.2. Emergence of postmodernism
  - 4.2.1. Consumerism and media-saturation
  - 4.2.2. New middle-class occupations
  - 4.2.3. The erosion of identity
  - 4.2.4. Limitations of postmodernism

**Unit V: Contemporary popular culture**

- 5.1. Cinema
  - 5.1.1. Film Festivals
  - 5.1.2. Foreign Film Theatres
  - 5.1.3. Common Theme/Different language or setting; Cases: Dangerous Liaisons (US), Untold Scandal (Korea), Dangerous Liasons (China); Departed (US) and Infernal Affair (Hong Kong); The Italian Job (US) and Players (India); Seven Pounds (US) and Gyalsey: Legacy of a Prince (Bhutan)

- 5.1.4. Bollywood music and film and its influence on the Bhutanese music and film industry: e.g., tunes and styles borrowed from Bollywood music, changes in the choreography of the dances in Bhutanese movies.
- 5.2. Television
  - 5.2.1. Export of television series
  - 5.2.2. Remake of series for locals; Cases: The Office UK and US; Whose Line is it UK and US; Ugly Betty and Yo Soy Betty, la fea US and Colombia; Survivor and Expedition Robinson US and Netherlands; Power Rangers and Super Sentai US and Japan; American Idol and Druk Superstar
- 5.3. Advertising
  - 5.3.1. Reflection of cultural beauty standards in advertising: Usage; Promotion of a narrow “beauty ideal”; Potential to influence cultural and societal trends
  - 5.3.2. Advertisements in Bhutan: Druk Air, Tashi Cell and BOB
- 5.4. Pop music
  - 5.4.1. Case: Psy and Gangnam Style
- 5.5. Celebrities and endorsements: Advantages and disadvantages: Kate Moss, Tiger Woods, Scarlet Johansson and Oxfam
- 5.6. Spokesperson and organisation
- 5.7. Celebrities’ influence versus common man
- 5.8. Soft colonialism and cultural imperialism; examples in relation to Bhutan:
  - 5.8.1. K-Pop
  - 5.8.2. Bollywood
  - 5.8.3. Techno music
  - 5.8.4. Anime
  - 5.8.5. Cuisine and Fusion foods
  - 5.8.6. Bhutanese clothing and hair trends

### Reading List:

1. Essential Reading
  - 1.1. Hall, S. (1997). *Representation: Cultural representations and signifying practices*. London: Sage in association with the Open University.
  - 1.2. Storey, J. (2018). *Cultural theory and popular culture: An introduction*. Abingdon, Oxon: Routledge.
  - 1.3. Strinati, D. (2008). *An introduction to theories of popular culture*. London: Routledge.
2. Additional Reading
  - 2.1. Alaimo, K. (2017). *When an Employee or Spokesperson Criticizes Your Company*. Harvard Business Review. Retrieved from <https://www.ceo.com/strategy/when-an-employee-or-spokesperson-criticizes-your-company/>
  - 2.2. Chua, B. (2003). *Life is not complete without shopping: consumption culture in Singapore*. Singapore: Singapore University Press.
  - 2.3. Gottlieb, N. (2003). *Japanese cybercultures*. London: Routledge.
  - 2.4. Kinga, S. (2001). *The Attributes and Values of Folk and Popular Songs*. Journal of Bhutan Studies. Retrieved from [http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS\\_Vol3No1/5.songs.pdf](http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS_Vol3No1/5.songs.pdf)
  - 2.5. Lull, J. (2001). *Culture in the communication age*. London: Routledge.
  - 2.6. Matsumoto, D. R., & Juang, L. P. (2004). *Culture and psychology*. Australia: Cengage Learning.
  - 2.7. McGuigan, J. (2006). *Modernity and postmodern culture*. Maidenhead, England: Open University Press.
  - 2.8. Millet, R. (2006). *Singapore cinema*. Singapore: Editions Didier Millet.
  - 2.9. Porterfield, S. F., Polette, K., & Baumlin, T. F. (2009). *Perpetual adolescence: Jungian analyses of American media, literature, and pop culture*. Albany, NY: SUNY Press.

- 2.10. Rollin, R. B. (1989). *The Americanization of the global village: essays in comparative popular culture*. Bowling Green, OH: Bowling Green State University Popular Press.
- 2.11. Slater, D. (1997). *Consumer culture and modernity*. Cambridge: Polity Press.
- 2.12. Steinert, H. (2003). *Culture industry*. Cambridge: Polity.

**Date:** May 14, 2018

**Module Code and Title:** LAN304 Language and the Power of Ideas

**Programme:** BA in English Studies (borrowed)

**Credit Value:** 12

**Module Tutor:** Meena Subba

**General objective:** This module aims to provide students with exposure to the ideas of contemporary thinkers, writers, and speakers whose works have influenced and continue to influence global thinking, through the medium of English language. Rather than focusing on established literary greats and conventional literary concepts and elements, the module explores sample rhetoric (including letters, essays, articles, and speeches) that addresses real-world issues and challenges. Students will have to read rhetorically, and will learn about the rhetorical analysis approach to examining influential short contemporary works.

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

1. Describe the basic canons of rhetoric.
2. Identify the context/rhetorical situation that gives rise to an opportunity for a persuasive work.
3. Identify how a rhetorical work reflects the cultural/societal milieu from which it derives.
4. Explain how an author/speaker may (or may not) successfully establish credibility, reputation, or authority to communicate on a particular topic.
5. Analyse the intention/purpose of a particular discourse, e.g., to persuade, teach, entertain, attack, defend, praise, blame, etc.
6. Describe how a rhetorical work effectively addresses the intended audience.
7. Summarize the main content of a rhetorical work: the main idea/thesis and principle lines of reasoning.
8. Analyse the structure/arrangement of a rhetorical work, including elements of style, tone, and figures of speech.
9. Analyse the relationship between form and content in a rhetorical work.
10. Evaluate the potential and actual effectiveness of a rhetorical work on the intended audience as well as society at large.
11. Lead a discussion based on an original rhetorical analysis.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures – more frequent in the initial one-third of the semester, then less in the latter two-thirds; wherever possible, rhetorical works that are oratory in nature will be heard and viewed, as well as read	2	30
Tutor and student-led class discussions & rhetorical analyses (tutor-led discussions from the beginning and continuing throughout the semester; student-led discussions throughout the latter two-thirds of the semester)	2	30
Independent study	4	60
<b>Total</b>		<b>120</b>

## Assessment Approach:

### A. Written assignment: Portion of Final Mark: 20%

Students will complete two rhetorical analysis essays of 500-800 words each, based on any two tutor-led rhetorical works presented in the class. Students may improve on each submission once based on feedback given, and resubmit if desired, or attempt a new analysis on a different work. Each essay, worth 10%, will be assessed based on the 'Analytical Writing' rubric.

### B. Group rhetorical analysis: Portion of Final Mark: 25%

Students will be responsible for working in groups of 3-4 to lead a class discussion about a particular rhetorical work of their choice (produced within the past year), as approved by the tutor. The discussion will be expected to last most of a class period, or at least 45 minutes. The tutor may take up the last ten minutes of class (or spend time in the next class) going over questions, confusions or inaccuracies, but will largely be a silent observer during the discussion.

During the discussion students will be responsible for taking the selected discourse through a rhetorical analysis, involving (1) summarizing the work in their own words, including identifying and explaining key terms and concepts, (2) preparing discussion questions to stimulate class discussion, and (3) facilitating a clear and helpful discussion based on the principles of rhetorical analysis that will help the class as a whole to both understand the reading and engage more critically with its main arguments and ideas.

Before the discussion, each group will meet with the tutor to discuss the reading, clarify any confusions or questions they have about the reading and share their strategy for leading the discussion including potential discussion questions. Within a week after the discussion, groups will submit a written rhetorical analysis of 1000 words.

- 3% Pre-discussion meeting (preparedness)
- 3% Quality and accuracy of summary (focus should be on arguments)
- 3% Thoughtfulness and effectiveness of discussion questions
- 3% Quality and effectiveness of facilitation of discussion (including balance between facilitator and class participation)
- 3% Individual mark (meaningfulness of each member's participation)
- 10% Written rhetorical analysis of the work, submitted within a week after the class discussion; assessment will be based on the 'Analytical Writing' rubric

### C. Class participation and preparedness: Portion of Final Mark: 10%

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

### D. Midterm Examination: Portion of Final Mark: 15%

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

Areas of assignments	Quantity	Weighting
A. Written assignments	2	20%
B. Group rhetorical analysis	1	25%
C. Class participation and preparedness		10%
D. Midterm Examination	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Semester-End Examination (SE)</b>		<b>30%</b>



**Pre-requisites:** LAN101: Grammar, Vocabulary, and Phonology in Context, ACS101: Academic Skills

**Subject matter:**

**Unit I: Essentials of Rhetoric – brief introduction, with examples**

- 1.1. Close reading of George Saunders' address at the 2013 Syracuse University Commencement on the importance of kindness, as context for an introduction to the field of rhetoric
- 1.2. Basic definitions – What is Rhetoric?; The “What” and “How” of persuasive appeals
- 1.3. Rhetorical context
  - 1.3.1. Kairos – opportune occasion, situation, and context for making a persuasive appeal
  - 1.3.2. Audience – importance of tailoring discourse in light of the intended audience (as opposed to discourse aimed at conveying pure objective truth)
  - 1.3.3. Decorum – ensuring appropriate fit of the language of the discourse to the subject matter, the occasion, the audience, and the speaker/writer
- 1.4. Types of persuasive appeals
  - 1.4.1. Logos – appeal to reason
  - 1.4.2. Pathos – appeal to emotion
  - 1.4.3. Ethos – appeal of one's character
- 1.5. Basics of the Five Parts/Canons
  - 1.5.1. Invention – Finding *what* to say/convey; lines of thinking, e.g., cause and effect, comparison, relationships
  - 1.5.2. Arrangement – Ordering of the common parts of a work of persuasive speech or writing
  - 1.5.3. Style – *How* ideas may be expressed effectively
    - 1.5.3.1. Virtues (and vices) of style, e.g., correctness, clarity, evidence, propriety, ornateness
    - 1.5.3.2. Levels of style – high (grand), middle, or plain
    - 1.5.3.3. Qualities of style – general rhetorical strategies
    - 1.5.3.4. Common figures of speech
  - 1.5.4. Memory – value of maintaining a store of multiuse anecdotes, examples, data, etc. to aid in effective improvisation or as called for in a particular occasion
  - 1.5.5. Delivery – the public presentation of discourse, oral or written
- 1.6. Basic review of rhetoric terminology and common rhetorical devices

**Unit II: Introduction to Rhetorical Analysis**

- 2.1. Potential components of a rhetorical analysis, with examples
  - 2.1.1. Identification of the context/rhetorical situation
  - 2.1.2. Background of the author/speaker; establishment of ethos
  - 2.1.3. Analysis of the intention/purpose of the discourse, e.g., persuade, teach, entertain, attack, defend, praise, blame, etc.
  - 2.1.4. Analysis of the intended audience
  - 2.1.5. Summary of the content, principle lines of reasoning, topics of invention
  - 2.1.6. Analysis of the structure/arrangement of the communication
  - 2.1.7. Analysis of the relationship between form and content
  - 2.1.8. Evaluation of the effectiveness of the discourse
  - 2.1.9. Observation of how the communication reflects the cultural/societal milieu
- 2.2. Sample analysis: Martin Luther King, Jr.'s “Letter from a Birmingham Jail”

**Unit III: Tutor-led discussions and rhetorical analyses**

- 3.1. Nandan Nikelani's chapter *Ideas to Anticipate* from his book *Imagining India*
- 3.2. Severn Cullis-Suzuki's talk at the 1992 Rio Summit
- 3.3. Arundathi Roy's Sydney Peace Prize Lecture *Peace & The New Corporate Liberation Theology*

- 3.4. Kishore Mahbubani's talk on *Asia in Today's World* at the RIGSS 6<sup>th</sup> Friday Forum, October 2014
- 3.5. Nadine Gordimer's essay *The Essential Gesture*
- 3.6. Steve Jobs' address at the 2005 Stanford University Commencement

#### Unit IV: Student-led discussions and rhetorical analyses

- 4.1. In groups of 3-4, students will select, assign readings/viewings for, and lead hour-long class discussions on a rhetorical work of their choosing produced within the past year

**Reading List:** (A course-pack of the shorter reading materials will be made available to students)

#### 1. Essential Reading

- 1.1. Burton, G.O. (nd). *Silva Rhetoricae*. Brigham Young University. Retrieved from <http://rhetoric.byu.edu/>
- 1.2. Cullis-Suzuki, S. (1992). Speech at Rio Summit 1992. United Nations Conference on Environment and Development. Retrieved from <http://climatechange4families.com/2013/05/20/the-12-year-old-girl-who-silenced-the-world/>
- 1.3. Gordimer, N. (1989). *The Essential Gesture* pp. 285-300. *The Essential Gesture: Writing, Politics, and Places*. Ed. Stephen Clingman. London: Penguin.
- 1.4. Heinrichs, J. (2013). *Thank You For Arguing, Revised and Updated Edition: What Aristotle, Lincoln, And Homer Simpson Can Teach Us About the Art of Persuasion*. Three Rivers Press.
- 1.5. Jobs, S. (12 Jun 2015). 2005 Stanford Commencement Address. Stanford University. Retrieved from <http://news.stanford.edu/news/2005/june15/jobs-061505.html>
- 1.6. Leith, S. (2012). *You Talkin' to Me?: Rhetoric from Aristotle to Obama*. Profile Books Ltd.
- 1.7. Longaker, M.G., and Walker, J. (2010). *Rhetorical Analysis: A Brief Guide for Writers*. Longman.
- 1.8. Mahbubani, K. (31 Oct 2014). *Asia in Today's World*. RIGSS 6<sup>th</sup> Friday Forum. RIGSS Bhutan. Retrieved from <https://www.youtube.com/watch?v=olDxUti8g28>
- 1.9. Nilekani, N. (2010). *Imagining India: The Idea of a Renewed Nation*. Penguin Publishing Group. (selected excerpts).
- 1.10. Roy, A. (2004). *Peace & The New Corporate Liberation Theology*. Sydney Peace Prize Lecture, Sydney Foundation. Retrieved from <http://sydneypeacefoundation.org.au/peace-prize-recipient/2004-arundhati-roy/>
- 1.11. Saunders, G. (11 May 2013). 2013 Syracuse Commencement Address. Syracuse University. Retrieved from [http://www.syracuse.com/entertainment/index.ssf/2013/08/george\\_saunders\\_com\\_mencement\\_speech.html](http://www.syracuse.com/entertainment/index.ssf/2013/08/george_saunders_com_mencement_speech.html)
- 1.12. Tharoor, S. (28 May 2015). "This House Believes Britain Owes Reparations to her Former Colonies", Speaking for the motion - Dr. Shashi Tharoor. Oxford Union. Retrieved from <http://www.shashitharoor.in/speeches-details.php?id=335>
- 1.13. The University Writing Center. (nd). *Rhetorical Terms*. Texas A&M University. Retrieved from [http://writingcenter.tamu.edu/Students/Handouts-Guides/Guides-\(What-Are-You-Writing-\)/Academic-Writing/Analysis/Rhetorical-Terms](http://writingcenter.tamu.edu/Students/Handouts-Guides/Guides-(What-Are-You-Writing-)/Academic-Writing/Analysis/Rhetorical-Terms)

#### 2. Additional Reading

- 2.1. Aristotle. (2012 edition). *The Art of Rhetoric*. Harper Collins Publishers.
- 2.2. McGuigan, B. (2007). *Rhetorical Devices: A Handbook and Activities for Student Writers*. Prestwick House, Inc.
- 2.3. Fletcher, J. (2015). *Teaching Arguments: Rhetorical Comprehension, Critique, and Response*. Stenhouse Publishers.

**Date:** May 23<sup>rd</sup>, 2016

**Module Code and Title:** ACM302 Advocacy  
**Programme:** BA in Mass Communication  
**Credit Value:** 12  
**Module Tutor:** Dago Palden

**General objective:** Building on the brief introduction to development communication from LAN202, this module aims to explore the reasons advocacy is necessary, especially in the developing world. The module then delves into the process of advocacy, and how advocacy is used in the mass communication field. Using the theory portion, students will demonstrate their grounding of these concepts by identifying, analysing and presenting on advocacy issues in communication.

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

1. Define and explain the key concepts of development communication.
2. Evaluate the types of development communication occurring in Bhutan.
3. Analyse how mass media is used as a tool for advocacy to influence public opinion and public policy.
4. Discuss mass communication strategies used to target and reach audiences differentially.
5. Identify threats and challenges to fair and balanced media coverage of issues.
6. Utilize theories in advocacy to verbally and factually present a message.
7. Discuss reasons a group or issue is not in the mainstream and how that impacts the advocacy the group/issue receives.
8. Compose an in-depth written report about a group/issue that needs advocacy.
9. Create an awareness campaign as a call to action.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Individual Student-led discussion with visual report: Portion of Final Mark: 20%

Students prepare a 750-word background summary of a group, topic, or issue for potential advocacy. They should explain both sides of the issue and any delicate situations that the class may not be aware of. They will lead a 10-min discussion, based on theory, to their decision of why this issue could need further advocacy. They will open up the floor to questions, concerns and comments. The marks will be divided into the following sections:

- 2% Creation of comprehensive hand-out
- 4% Execution of balanced summary
- 2% Moderation of the discussion

The second portion of this assessment will be producing a written journalistic work (1000-1250 words) that will elaborate on this issue. A visual component will be displayed on campus to discuss with interested parties on campus as a call to action.

- 1% Discussion with tutor concerning a detailed student proposal
- 2% Analysis of feedback from the showcase
- 2% Analysis of outside sources
- 2% Production of primary research
- 1% Discussion with tutor concerning progress of investigation

4% Creation and execution of visual component

B. Midterm examination: Portion of Final Mark: 15%

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

C. Individual Article reflection presentation and report: Portion of Final Mark: 15%

Students will present an article or case study relating to a media portrayal of an issue and dissect it for analysis of its advocacy strategies in 5 minutes. They will turn in a written work of 1250 words in addition to the class presentation.

2% Selection of text related to topics covered in class

6% Presentation of summary

7% Written analysis

D. Pair Advocacy plan for media literacy: Portion of Final Mark: 20%

Students will be divided into pairs to identify an area of ethics that they wish to design a media campaign around. This should be geared towards a primary or middle school audience about a concept of media literacy and should contain more visuals than text in order to draw in a larger crowd. Students will identify the concept and type of project they want to do in a short meeting with their instructor. With teacher approval, students will continue on with their project and host a run-through similar to what they expect to do off campus.

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 no more than 500 words explaining the ease or difficulty of the project, the awareness the young learners had about media literacy, what they gained from the experience, and what they would do differently should they do this project again.

5% Practice run of media literacy plan:

1% Choice of subject mater

3% Content

1% Language

10% Demonstration of literacy project for young learners:

5% Visual aids:

2% Creativity

2% Relevancy

1% Contribution to audience's understanding

5% Record of presentation:

1% Pictures (5 numbers)

1% Presentation skills

1% Audience sensitivity

1% Audience engagement

1% Coordination between pairs

5% Quality of reflection paper:

1% Understanding of the concept in focus

3% Analysis of their experience including the awareness the audience had already and the possible impact of their presentation on them.

1% Language

<b>Areas of assignments</b>	<b>Quantity</b>	<b>Weighting</b>
A. Student-led discussion with visual report	1	20%
B. Midterm examination	1	15%
C. Article reflection presentation and report	1	15%
D. Media literacy plan	1	20%
<b>Total Continuous Assessment (CA)</b>		<b>70%</b>
<b>Semester-End Examination (SE)</b>		<b>30%</b>

**Pre-requisites:** CTH203 Contemporary Media Theory and Practice

**Subject matter:**

**Unit I: Development communications: 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: UN Goals and the communication of them within developing nations
- 1.5. Uses for national development: bringing the message for community involvement
- 1.6. Asian and Bhutanese case studies:
  - 1.6.1. Online harassment and the Philippines
  - 1.6.2. Cabbages and Condoms: family planning in Thailand
  - 1.6.3. Asian Development Bank: targeting females in micro, small and medium enterprises (MSME) in Bhutan
  - 1.6.4. Virtual Zomdu: bringing parliament to the people in Bhutan

**Unit II: Advocacy definitions and overview of concepts**

- 2.1. Description of advocacy
- 2.2. The advocacy process
  - 2.2.1. Identifying and stating the issue or problem
  - 2.2.2. Collecting the relevant information
  - 2.2.3. Mobilising the people interested
  - 2.2.4. Resources –raising and managing
  - 2.2.5. Networking
  - 2.2.6. Forming alliances
  - 2.2.7. Forming and sustaining coalitions
  - 2.2.8. Involving media
  - 2.2.9. Establishing contacts with media.
- 2.3. Sources of issues for advocacy: short-term, seasonal and long-term concerns or goals
- 2.4. Advertising and advocacy: Advertisers and their reach and role
- 2.5. Decision-makers: stance and reach
  - 2.5.1. Changing the story
  - 2.5.2. Contributions
  - 2.5.3. Getting special interests heard
  - 2.5.4. Ways of making an advocacy plan: examples
    - 2.5.4.1. Case: Cartoons for toilet and hygiene in Bhutan
    - 2.5.4.2. Case: Drug Billboards in Bhutan
    - 2.5.4.3. Case: Landmine Safety from The Red Cross and Save the Children

**Unit III: Influencing policy**

- 3.1. Funding distribution among publicity
- 3.2. Identifying interest groups who advocate on behalf of others
- 3.3. How advocacy groups get into policy agendas: matching needs with resources

**Unit IV: Media markets, their news policy and using media for advocacy**

- 4.1. How politics, economics and location impact a cause
- 4.2. Reducing society's cost to obtaining information
- 4.3. Balancing the interests of news owners, producers and advertisers
- 4.4. How media "makes news": delivery of newsworthy coverage
- 4.5. Competition and its effect on quality of news coverage: quantity forces better quality
- 4.6. Connecting consumers to "their" type of media
  - 4.6.1. Reaching the relevant audience
  - 4.6.2. Covering information relevant to policy decisions
  - 4.6.3. Influencing public servants and strong opinion leaders

#### **Unit V: Media's influence on public decisions and why you need to advocate**

- 5.1. Media access and content: impacts on behaviour and policy
  - 5.1.1. Media access influences on government expenditures
  - 5.1.2. Engagement of local press to influence active citizens
  - 5.1.3. Inviting people to a cause
  - 5.1.4. Keeping the community involved in a cause
  - 5.1.5. Bringing publicity as an invitation to be a part of "something"
- 5.2. Analysing the division of content between news and entertainment
  - 5.2.1. Satyamev Jayate with Aamir Khan
- 5.3. Discussing the differences in division of local, national and international news
- 5.4. Finding the balance between audience and stakeholders

#### **Unit VI: National media and local participation: how issues impact audiences**

- 6.1. Unifying communities with diversity in news
- 6.2. Reaching those beyond the local proximity with technology
- 6.3. Expanding audience for cheaper per-audience cost
- 6.4. Encouraging civic partnership as local and targeted media content increases
- 6.5. Identifying the size of one's reach, following and impact

#### **Unit VII: Targeting local media with minority values and the issues that matter to the communities**

- 7.1. Differentiating preference in content by audience: Ethnicity, local dialect, income, gender
- 7.2. Special interests
  - 7.2.1. Targeting audiences and their needs resulting in higher involvement in civic activities
  - 7.2.2. Lobbying: Differentiating lobbying and advocacy
    - 7.2.2.1. Lobbying as an intention to make legislative change
    - 7.2.2.2. Grassroots lobbying: appeal to the general public
    - 7.2.2.3. Direct lobbying: contacting government officials or employees

#### **Reading List:**

1. Essential Reading
  - 1.1. Bhutan: Virtual Zomdu. (n.d.). Retrieved from <http://www.asia-pacific.undp.org/content/rbap/en/home/ourwork/development-impact/innovation/projects/bhutan-virtual-zomdu.html>
  - 1.2. Fighting back against prolific online harassment in the Philippines. (2017, June 29). Retrieved from <http://ethicaljournalismnetwork.org/fighting-back-prolific-online-harassment-philippines>
  - 1.3. Homan, M. S. (2004). *Promoting community change: making it happen in the real world*. Boston, MA: Cengage Learning.
  - 1.4. McCullough, D. (2016, February 03). See you in the funny papers: women love comics about financial literacy. Retrieved from <https://www.theguardian.com/visa-partner-zone/2016/feb/03/women-comic-books-financial-literacy-banking-money>
  - 1.5. Melkote, S.R. & Steeves, H.L. (2015). *Communication for development: Theory and practice for empowerment and social justice, 3<sup>rd</sup> Ed*. New Delhi: Sage.
  - 1.6. Shaw, I. (2014). *Human rights journalism: advances in reporting distant humanitarian interventions*. Palgrave Macmillan.

- 1.7. The power of comics journalism. (2016, October 21). Retrieved from <https://www.economist.com/blogs/prospero/2016/10/frame>
  - 1.8. United Nations. (n.d.). Sustainable Development Goals. UN. Retrieved from <http://www.un.org/sustainabledevelopment/sustainable-development-goals/>
2. Additional Reading
- 2.1. Advocacy vs. Lobbying, Coalition Building and Public Engagement. (n.d.). Retrieved from <http://www.ctnonprofits.org/ctnonprofits/sites/default/files/fckeditor/file/policy/resources/AdvocacyVsLobbying.pdf>
  - 2.2. Advocacy vs. Lobbying - Rules for Nonprofits. (n.d.). Retrieved from <https://www.ncoa.org/public-policy-action/advocacy-toolkit/advocacy-basics/nonprofit-advocacy-rules-regulations/>
  - 2.3. Anand, V. E. (2014, Nov 27). Development Journalism: A Catalyst for Positive Change. *Procedia - Social and Behavioral Sciences*, 157, 210–225. doi:10.1016/j.sbspro.2014.11.024.
  - 2.4. Aggarwala, N. K. (1979). What is Development News? *Journal of Communication*, 29, 180–185. doi:10.1111/j.1460-2466.1979.tb02961.x
  - 2.5. Eversole, R., McNeish, J., & Cimadamore, A. D. (2005). *Indigenous peoples and poverty: an international perspective*. London: Zed.
  - 2.6. Frome, M. (2001). *Green ink an introduction to environmental journalism*. Salt Lake City, UT: University of Utah Press.
  - 2.7. Islam, R., Andrau, P., & DellaVigna, S. (2008). *Information and public choice: from media markets to policy making*. Washington, D.C: The World Bank.
  - 2.8. Jethwaney, J. N. (2016). *Social sector communication in India: concepts, practices, and case studies*. Los Angeles: SAGE.
  - 2.9. Juma, C., & Yee-Cheong, L. (2005). *Innovation: applying knowledge in development*. London; Sterling, VA: Earthscan, for the UN Millennium Project.
  - 2.10. Kanitra, P. (n.d.). Advocacy vs. Lobbying: Understanding the Difference. Retrieved from <http://lobbyit.com/advocacy-vs-lobbying-understanding-difference/>
  - 2.11. Know the Difference between Lobbying and Advocacy. (n.d.). Retrieved from [http://www.advocacyandcommunication.org/wp-content/themes/acs/docs/resources/redesigned\\_tools/Difference\\_in\\_Lobbying\\_and\\_Advocacy.pdf](http://www.advocacyandcommunication.org/wp-content/themes/acs/docs/resources/redesigned_tools/Difference_in_Lobbying_and_Advocacy.pdf)
  - 2.12. McPhail, T. (2009). *Development communication: Reframing the role of the media*. Chichester: Wiley-Blackwell.
  - 2.13. McMichael, P. (2012). *Development and social change: a global perspective*. Los Angeles: SAGE.
  - 2.14. Mefalopulos, P. (2008). *Development communication sourcebook: Broadening the boundaries of communication*. Washington, DC: The World Bank. Retrieved from <http://siteresources.worldbank.org/EXTDEVCOMMENG/Resources/DevelopmentCommSourcebook.pdf>
  - 2.15. Phillipson, C., Allan, G., & Morgan, D. H. (2004). *Social networks and social exclusion sociological and policy perspectives*. Aldershot, England: Ashgate.
  - 2.16. Rybacki, K. C. (2008). *Advocacy and opposition: an introduction to argumentation*. Pearson.
  - 2.17. Tan, G. (2001). *The newly industrialising countries of Asia: development and change*. London: Eastern Universities Press.

**Date:** May 14, 2018

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**Module Code and Title:** CMS307 Communications Project

**Programme:** BA in Mass Communication

**Credit Value:** 12  
**Module Tutor:** All department tutors  
**Module Coordinator:** Lindsay Kamakahi

**General objective:** 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 synthesize 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 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.

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

1. Draft a project proposal for a communications creative project.
2. Plan a communications creative project.
3. Execute a communications project.
4. Practice ethical procedures and processes in conducting the project.
5. Identify and showcase the use of multiple resources required to complete the project.
6. Document and explain the processes involved in a creative project.
7. Incorporate feedback into the project.
8. Produce and present a complete creative project.

**Learning and Teaching Approach:**

Period	Approach	Hours per week	Total credit hours
Weeks 1-2	Skills workshop	2	4
	Lecture	2	4
	Independent study	4	8
Weeks 3-7	Skills workshop	1	5
	Lecture	1	5
	Guided study/ research	1	5
	Independent study	5	25
Weeks 8-15	Guided study/ research	1	8
	Lecture	1	8
	Group guidance	1	8
	Independent study	5	40
		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 an initial series of briefings and organizing sessions of approximately 3 hrs total at the end of the 5<sup>th</sup> semester, prior to the winter break before the start of the 6<sup>th</sup> semester, to allow students to use their winter months between semesters for some aspects of the projects. In the 6<sup>th</sup> 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:**

#### **A. Individual Weekly Progress: Portion of Final Mark: 10%**

Tutors will monitor and assess progress made by students during their weekly tutorials. Assessments will be made based on a detailed progress and preparedness rubric given to students at the start of the class.

- 5% Progress made in accordance to deadlines
- 5% Preparedness in class discussion

#### **B. Individual Project Proposal Draft: Portion of Final Mark: 5%**

The project proposal draft will be due at the end of week 2. 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.

- 1% Aims and project type clearly defined
- 1% Sources identified and technical support acknowledged
- 3% Logistics plan

#### **C. Individual Project proposal viva and final write up: Portion of Final Mark: 10%**

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.

- 4% Incorporation of feedback from proposal draft
- 4% Ability to defend the proposal through viva
- 2% Clarity and organization of the proposal

#### **D. Individual Project Draft: Portion of Final Mark: 10%**

The project draft will be due at the end of Week 8. Students must showcase evidence of having managed to follow and build up on the aims, objectives and outline mentioned in their project proposal. It is possible that the project has shifted focus from the original proposal, but, the new project should maintain the same essence of work proposed in the draft. Significant changes will have to be tutor approved. This draft will be a detailed account of the various sub sections within their project and students should be able to provide a comprehensive work plan for completing the remaining portions of the project. Students should have between 50-75% of the project completed and be on the final stages of their individual pieces with mainly editing remaining on their work. Different rubrics will be provided depending on the nature different projects.

E. Individual Final project: Portion of Final Mark: 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.

F. Viva and presentation: Portion of Final Mark: 15%

Students will be required to make a presentation to their classmates and distinguished guests to answer questions on their final project. 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 organization of presentation

2% Time management and ability to engage the audience

Areas of assignments	Quantity	Weighting
A. Weekly Progress		10%
B. Project Proposal Draft	1	5%
C. Project Proposal Viva and Final Write Up	1	10%
D. Project Draft	1	10%
E. Final Project	1	50%
F. Viva and Presentation	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>100%</b>

**Pre-requisites:** CTH203 Contemporary Media Theory and Practice, CMS203 Digital Graphics Lab, CMS305 Video Production and Non-Linear Editing Lab, JRN302 Journalism Layout and Design

**Subject matter:**

**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 formulating aims and / or research questions
  - 3.1.1. Specificity of aims
  - 3.1.2. Number of aims
  - 3.1.3. Achievable aims
- 3.2. Guidance on producing a rationale for the project
  - 3.2.1. The concept of the 'knowledge gap'
  - 3.2.2. From knowledge gap to rationale and aims

Possible projects include:

Campus variety show broadcast	Creation of a print publication
Production of topic-focused podcasts	Production of a professional portrait series
Campus radio series broadcasts	Production of topic-focused brochures
Composition of a short film/documentary	Creation and maintenance of social media page
Production of topic-focused short clips	Recording, transcribing and cataloguing Distinguished Guest Lecture Series
Standalone visual showcase	Recording, transcribing and cataloguing faculty research seminar series
Standalone visuals for an organization	

**Reading List:**

- 1. Essential Reading
  - 1.1. As per the nature of individual projects.

**Date:** May 14, 2018

**Module Code and Title:** ACS101 Academic Skills

**Programme(s):** University-wide module

**Credit Value:** 12

**Module Tutor(s):** Dechen Palden, Rajitha Sanaka

**Module Coordinator:** Dechen Palden

**General objective:**

This module aims to develop the knowledge and understanding of a range of academic skills required for study at university level. The module will focus on the development of academic writing, oral presentation, as well as listening skills to enable students to communicate effectively in both spoken and written forms. The module will enhance their learning throughout their studies at university and beyond, through close reading, discussions and critiquing of academic texts. Further, it will also enhance students' capacity to critically reflect on their own learning.

## Learning outcomes:

On successful completion of this module, students will be able to:

- use effective note taking skills to extract relevant information from a range of academic texts.
- lead and participate productively in group situations.
- apply features of academic writing in academic discourses.
- apply learned strategies to avoid the consequences of academic dishonesty.
- employ a range of strategies and techniques to read academic texts.
- demonstrate information retrieval and analysis skills by identifying, assessing and using appropriate sources i.e. author, publisher or website.
- identify the content, viewpoint and relevance of articles and reports on a wide range of topics.
- write academic papers using a process approach: planning, drafting, eliciting feedback and revising, following consistent academic standards.
- construct a coherent and substantiated argument that integrates appropriate source material, and uses appropriate research and APA referencing conventions in clear and correct language in the form of an essay.
- produce academic essays using process approach: planning, drafting, eliciting feedback and revising using appropriate terminology and a consistent academic style.
- plan, organise and deliver a clear, well-structured academic oral presentation.

## Teaching and Learning Approach:

Tutors will employ an interactive, student-centred approach, integrating language and critical thinking skills using the following strategies: demonstrations/modelling, practical exercises and activities, group work (discussions, problem-solving activities, collaborative and individual tasks, peer feedback and debates), academic essay writing (process learning with diagnosis, feedback and remediation), oral presentation, portfolio, independent study and VLE discussions over the 120 credit hours.

Approach	Hours per week	Total credit hours
Demonstrations/Modelling	1	15
Practical exercises and group works	2	30
Academic essay writing	1	15
Oral presentation	0.5	7.5
Portfolio	1.5	22.5
Independent study and VLE discussions	2	30
<b>Total</b>		<b>120</b>

## Assessment Approach:

Since the module is entirely assessed through continuous assessment, a student must complete all five components of the assessment outlined below and get an aggregate mark of 50% in order to pass. Assessment will be carried out on a continuous basis through the following tasks:

### A. Academic Essay: Portion of the Final Mark (30%)

Students have to write one 800 to 1000-word academic essay following the rules of academic standards, essay writing, APA referencing and mechanics of language in order to practice and develop academic writing skills at the university level. The academic essay will be written in three drafts; the first draft to be peer reviewed, the second and final essay to be assessed based on the following criteria:

Second Draft (10%)	Final Draft (20%)
Content (4%)	Content (10%) ( <i>Introduction-3%, Body-5%, Conclusion-2%</i> )

Language (2%)	Language (4%)
References (2%)	References (4%)
Format (2%)	Format (2%)

## **B. Presentation: Portion of the Final Mark (15%)**

Each student has to make one 5-7 minute presentation. This will help them acquire the skills necessary for carrying out effective oral presentations during the course of their university study. The students can choose one presentation topic related to their Academic Skills module, programme or an evidence-based subject that interests them for this task. The presentations will be assessed based on the following criteria:

### Greetings (3%)

- *Introduction*
- *Topic*
- *Overview*

### Content (4%)

- *Clarity*
- *Discussion*
- *Evidence*
- *Coherence*

### Delivery (5%)

- *Pronunciation*
- *Grammar*
- *Tone and pitch*
- *Body language*

### Visual Aids (2%)

- *Effectiveness*
- *Relevance*

### Time Management (1%)

- *Coverage*
- *Conclusion*

## **C. Portfolio: Portion of the Final Mark (25%)**

Each student has to maintain a portfolio containing series of exercises from both within and outside the class. This is to ensure the development of independent study, skills and ability to work with other students. The portfolio will be assessed based on the following:

- Organisation (5%)
- Class Work (8%)
- Class Notes (5%)
- Homework (7%).

## **D. Class Test: Portion of the Final Mark (20%)**

Students have to write one class test towards the end of week seven. The test will mainly focus on referencing skills.

## **E. VLE Discussion: Portion of the Final Mark (10%)**

Students will contribute to VLE discussions on selected topics assigned by tutors.

- Frequency (5%)
- Relevance (5%)

An overview of the assessment approaches and weighting:

<b>Areas of assessment</b>	<b>Quantity</b>	<b>Weighting</b>
A. Academic essay	1	30%
B. Oral presentation	1	15%
C. Portfolio	1	25%
D. Class test	1	20%
E. VLE discussion	2-5	10%

**Pre-requisite:** None

**Subject Matter:**

### **Unit I: Academic Standards**

- 1.1. Definition
- 1.2. Purpose of Academic Activities
- 1.3. Ethics and Integrity

### **Unit II: Note-taking**

- 2.1. Basics of note-taking
  - 2.1.1. Storing information during lecture sessions
- 2.2. Types of notes and strategies
  - 2.2.1. Pattern Notes or Mind Maps
  - 2.2.2. The Cornell Method
  - 2.2.3. The Outlining Method
  - 2.2.4. Symbol and Abbreviation Method
- 2.3. Listening and note-taking
  - 2.3.1. Practicing Listening with the partners
  - 2.3.2. Listening to BBC service podcasts
  - 2.3.3. Listening to IELTS test samples

### **Unit III: Academic Writing**

- 3.1. Academic Writing
  - 3.1.1. Definition
  - 3.1.2. Importance of academic writing
  - 3.1.3. Identifying various academic texts
  - 3.1.4. Applying academic features in writing for academic purposes
- 3.2. Features of academic writing
  - 3.2.1. Formality
  - 3.2.2. Structure
  - 3.2.3. Logic
  - 3.2.4. Evidence and sources
  - 3.2.5. Objectivity
  - 3.2.6. Precision
- 3.3. Types of academic writing
  - 3.3.1. Essays
  - 3.3.2. Reports
  - 3.3.3. Exam responses
  - 3.3.4. Academic assignments
  - 3.3.5. Proposals (Research and project)
- 3.4. Academic argument
  - 3.4.1. Definition
  - 3.4.2. Distinction between academic argument and everyday argument
  - 3.4.3. Facts, opinions and beliefs

### **Unit IV: Referencing Techniques and APA format**

- 4.1. Types of referencing styles
  - 4.1.1. Documentary note styles

- 4.1.2. Parenthetical styles or author-date styles
- 4.1.3. Numbered styles
- 4.1.4. Why and when to cite
- 4.2. Introduction to using source materials
  - 4.2.1. Defining sources
  - 4.2.2. Critical evaluation of resources
- 4.3. Using source materials for in-text citation
  - 4.3.1. Direct and Indirect/Reported voice
- 4.4. Making end-text/reference lists
  - 4.4.1. Writing references for books, newspapers, websites and scholarly journals
- 4.5. Referencing and academic integrity
  - 4.5.1. Understanding plagiarism and its consequences
  - 4.5.2. Maintenance of academic standards
  - 4.5.3. Honesty and rigor in academic writing and publishing
  - 4.5.4. Following academic ethics

### **Unit V: Academic Essay Writing**

- 5.1. Writing Process
  - 5.1.1. Pre-writing, Drafting, Revising, Editing and Publishing
- 5.2. Understanding Written Assignments
  - 5.2.1. Instruction words
  - 5.2.2. Content words
  - 5.2.3. BUG method
- 5.3. Academic Essay
  - 5.3.1. Purpose and features of academic essays
- 5.4. Essay Format/Structure
  - 5.4.1. Introduction- Opening statement, background information and thesis statement
  - 5.4.2. Body paragraphs
  - 5.4.3. Conclusion

### **Unit VI: Academic Reading**

- 6.1. Text features and organization
  - 6.1.1. Textual Features
  - 6.1.2. Graphic Aids
  - 6.1.3. Informational Aids
  - 6.1.4. Organizational Aids
- 6.2. Reading Techniques
  - 6.2.1. Skimming
  - 6.2.2. Scanning
  - 6.2.3. SQ3R
- 6.3. Introduction to Using Source Materials
  - 6.3.1. Locating, evaluating and selecting information
  - 6.3.2. Internet Source- Web endings
- 6.4. Summarizing and Paraphrasing academic texts
- 6.5. Critical reading (author viewpoints/biases, reading for detail)

### **Unit VII: Oral Presentations**

- 7.1. Basics of oral presentation
  - 7.1.1. Definition and Examples
  - 7.1.2. Tips to Overcome Anxiety in Oral Presentation (Controlling Nervousness, Controlling Physical Nervousness, Capitalizing on the Law of Attraction)
  - 7.1.3. Organising the Content (Introduction, Body, Conclusion)
- 7.2. Strategies for delivering an effective presentation
  - 7.2.1. Signposting (Introducing topic of presentation, outlining the structure of presentation, indicating the start of new section, concluding)

- 7.2.2. Using Visual Aids
- 7.2.3. Sense of Humour
- 7.2.4. Body Language
- 7.2.5. Tone and Pitch

## Reading List

### Essential Reading

- American Psychological Association. (2010). *Publication manual of the American Psychological Association* (6<sup>th</sup> ed.). Washington, DC: Author.
- Department of Academic Affairs. (2018). *Students' materials for academic skills*. Thimphu: Royal University of Bhutan.
- Department of Academic Affairs. (2018). *Tutors' materials for academic skills*. Thimphu: Royal University of Bhutan.

### Additional Reading

- Bailey, S. (2011). *Academic writing: A handbook for international students* (3<sup>rd</sup> ed.). Abingdon, Oxford: Routledge.
- Butler, L. (2007). *Fundamentals of academic writing*. New York, NY: Pearson Longman.
- Gillet, A. (2013, January 15). *UEFAP (Using English for academic purposes): A guide for students in higher education*. Retrieved from <http://www.uefap.com>
- Gillet, A., Hammond, A., & Martala, M. (2009). *Inside track successful academic writing*. England: Pearson Education.
- Hogue, A. (2007). *First steps in academic writing*. New York: Pearson Education ESL.
- Oshima, A., & Hogue, A. (2005). *Writing academic English* (4<sup>th</sup> ed.). White Plains, NY: Pearson Education.
- Oshima, A., & Hogue, A. (2006). *Introduction to academic writing* (3<sup>rd</sup> ed.). New York: Pearson Longman.
- Ramsey-Fowler, H., & Aaron, J. E. (2010). *The little brown handbook* (11<sup>th</sup> ed.). New York, NY: Pearson Longman.

**Date:** 29 June 2018

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<b>Module Code and Title:</b>	<b>LAN101</b>	<b>Grammar, Vocabulary, and Phonology in Context</b>
<b>Programme:</b>	BA in English Studies (borrowed)	
<b>Credit Value:</b>	12	
<b>Module Tutor:</b>	Dechen Pelden, Dago Palden, Sangay C. Wangchuk, Mohan Rai	
<b>Module Coordinator:</b>	Dechen Pelden	

**General objective:** This module helps students improve their academic writing by focusing on aspects of grammar and vocabulary that will reflect the transition from pre-university to university. Students will gain experience with the functional grammar they need to succeed in their academic studies in future semesters. Their confidence in understanding and using grammar for written assignments will improve, along with their academic vocabulary, so that they can write accurate English and communicate more effectively in academic contexts. For the vocabulary aspect, the module will cover the most frequently used words in academic texts at an intermediate level. The module uses students' own writing as the basis for conveying grammatical concepts and building



vocabulary: incorporating these within the context of writing rather than approaching them in an isolated manner. The writing practise will emphasize the production of coherent paragraphs. For the phonology aspect, the unit will cover details about phonology such as practising phonemic symbols, and all the forty-four sounds in the English Language. Students will also learn how to pronounce words correctly and transcribe phonetic words to English and vice-versa.

**Learning outcomes – On completion of this module, learners should be able to:**

1. Recall the definitions and appropriate contextual usage of the most frequently used words in intermediate academic texts.
2. Recognise and select more appropriate forms of vocabulary for use in a contextually appropriate manner.
3. Use a high frequency of intermediate academic vocabulary words in written forms of academic communication.
4. Apply grammatical rules to recognize and correct grammatical and mechanical errors in intermediate academic texts.
5. Use appropriate grammatical structures to express more complex academic ideas, such as shades of meaning.
6. Select and design appropriate paragraph types for different uses.
7. Plan, organize, and write a coherent paragraph with a topic sentence, supporting details, and a conclusion, at an intermediate academic level.
8. Explain how speech sounds are made and demonstrate the sound.
9. Enhance their vocabulary by reading the phonetic transcription in the dictionary.
10. Transcribe phonetic words to English.

**Learning and Teaching Approach:**

Approach	Hours per week	Total credit hours
Lectures & practice	3	45
Tutorials	1	15
Independent study	4	60
Total		120

**Assessment Approach:**

- A. Grammar quizzes: 15%  
30 – 40 min quizzes every 3-5 weeks (alternate with vocabulary quizzes or paragraph assignments).
- B. Vocabulary quizzes: 15%  
30 – 40 min quizzes every 3-5 weeks (alternate with grammar quizzes or paragraph assignments).
- C. Paragraph writing portfolio: 15%  
5 paragraphs (150-200 words each), submitted separately, and in final form as a collection after rewriting/editing.
- D. Midterm Examination: Portion of Final Mark: 15%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. 10% will be a written exam while 5% will be on phonology.

Areas of assignments	Quantity	Weighting
A. Grammar quizzes	3	15%
B. Vocabulary quizzes	3	15%
C. Paragraph writing portfolio	5 paragraphs	15%
D. Midterm Examination	1	15%
<b>Total Continuous Assessment (CA)</b>		<b>60%</b>
<b>Semester-End Examination (SE)</b>		<b>40%</b>

**Pre-requisites:**

**Subject matter:**

**Unit I: Writing, Vocabulary, and Grammar Practice 1**

- 1.1. Introduction to paragraph planning, with examples
- 1.2. Unifying ideas: themes, topics; paragraph length guidelines
- 1.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
  - 1.3.1. Word meanings, word families, and collocations for target words from the academic word list (top ~50)
  - 1.3.2. Strategy building: Using a dictionary
- 1.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
  - 1.4.1.
  - 1.4.2. Punctuation
  - 1.4.3. Tenses Review
  - 1.4.4. Conditionals

**Unit II: Aspects of Phonology**

- 2.1. Learning phonemic symbols
  - 2.1.1. Audio and video learning the sounds
- 2.2. Practicing sounds
  - 2.2.1. Learning how to read, write and practice consonants sounds
  - 2.2.2. Learning how to read, write and practice vowel sounds
- 2.3. Transcription exercises
  - 2.3.1. Transcribing from English to phonetics and phonetics to English

**Unit III: Writing, Vocabulary, and Grammar Practice 2**

- 3.1. Features and uses of an illustration paragraph
- 3.2. Flow of ideas in a paragraph: showing connections
- 3.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
  - 3.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
  - 3.3.2. Strategy building: Word-knowledge expansion
- 3.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
  - 3.4.1. Connectors
  - 3.4.2. Modal Verbs
  - 3.4.3. Verb patters

**Unit IV: Writing, Vocabulary, and Grammar Practice 3**

- 4.1. Features and uses of an analysis or classification paragraph
- 4.2. Flow of ideas in a paragraph: deliberate repetition
- 4.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
  - 4.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
  - 4.3.2. Strategy building: Identifying text structures
- 4.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
  - 4.4.1. Phrasal and prepositional verbs
  - 4.4.2. Noun phrases
  - 4.4.3. Being formal and informal

#### **Unit V: Writing, Vocabulary, and Grammar Practice 4**

- 5.1. Features and uses of a comparison or contrast paragraph
- 5.2. Flow of ideas in a paragraph: strategic use of pronouns
- 5.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
  - 5.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
  - 5.3.2. Strategy building: Synthesis of ideas across texts using common vocabulary
- 5.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
  - 5.4.1. Arguing
  - 5.4.2. Passives
  - 5.4.3. Paraphrasing

#### **Unit VI: Writing, Vocabulary, and Grammar Practice 5**

- 6.1. Features and uses of a qualification paragraph
- 6.2. Flow of ideas in a paragraph: specialized linking words to reinforce ideas
- 6.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
  - 6.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
  - 6.3.2. Strategy building: Making meaning: context clues
- 6.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
  - 6.4.1. Stating facts and opinions
  - 6.4.2. Comparing and Contrasting
  - 6.4.3. Being emphatic

#### **Unit VII: Writing, Vocabulary, and Grammar Practice 6**

- 7.1. Features and uses of a process paragraph
- 7.2. Flow of ideas in a paragraph: specialized linking words to signal a change in ideas
- 7.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
  - 7.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
  - 7.3.2. Strategy building: Word maps
- 7.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
  - 7.4.1. Arguing and Persuading
  - 7.4.2. Talking about Cause and Effect
  - 7.4.3. Relative Clause

#### **Unit VIII: Writing, Vocabulary, and Grammar Practice 7**

- 8.1. Putting paragraphs together
  - 8.1.1. Paragraph placement and combinations

- 8.1.2. Paragraph transitions
- 8.2. Flow of ideas in a paragraph: specialized linking words to signal a conclusion
- 8.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
  - 8.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
  - 8.3.2. Strategy building: Root analysis
- 8.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
  - 8.4.1. Using defining language
  - 8.4.2. Cohesion

### Reading List:

1. Essential Reading
  - 1.1. Hacker, D. (2010). *A Writer's Reference*, 7<sup>th</sup> Ed. Boston: Bedford/St. Martin's.
  - 1.2. Paterson, K. and Wedge, R. (2013). *Oxford Grammar for EAP*. Oxford University Press.
  - 1.3. Jones, D. (2014). *Cambridge Pronouncing Dictionary*. Cambridge University Press.
  - 1.4. Hornby, A.S. (2013). *Oxford Advanced Learner's Dictionary*. Oxford University Press.
2. Additional Reading
  - 2.1. Bolton, D. (2010). *English Grammar in steps*. New Delhi: Orient BlackSwan.
  - 2.2. Fuchs, M. and Bonner, M. (2006). *Focus on grammar: An integrated skills approach*, 4<sup>th</sup> Ed. New York: Pearson Education ESL.
  - 2.3. Hacker, D. (2008). *Rules for writers*. Boston: Bedford/St. Martin's.
  - 2.4. Harris. (2003). *Prentice Hall Reference Guide to Grammar and Usage*. Upper Saddle River: Prentice Hall.
  - 2.5. Hewings, M. (2008). *Advanced English Grammar: A self-study reference and practice book for advanced South Asian Students*. New Delhi: Cambridge University Press.
  - 2.6. Jones, L. (2007). *Cambridge Advanced English: Student's Book*. New Delhi: Cambridge University Press.
  - 2.7. Kennedy, X.J. and Kennedy, D.M. (1990). *The Bedford Guide for College Writers*, 2<sup>nd</sup> Ed. Boston: Bedford Books of St. Martin's Press.
  - 2.8. Leech, G. and Svartvik, J. (2002). *A Communicative Grammar of English*. New Delhi: Pearson Education.
  - 2.9. McCarthy, M. and O'Dell, F. (2002). *English Vocabulary in Use: Advanced*. New York: Cambridge University Press.
  - 2.10. Quirk, R. (2008). *A University Grammar of English*. New Delhi: Pearson Education.
  - 2.11. Raimes, A. (2008). *Keys for writers*. Boston: Houghton Mifflin.
  - 2.12. Schmitt, D., Schmitt, N. and Mann, D. (2011). *Focus on Vocabulary 1: Bridging Vocabulary* (2<sup>nd</sup> Ed.). Pearson Education ESL.
  - 2.13. Schmitt, D. and Schmitt, N. (2011). *Focus on Vocabulary 2: Mastering the Academic Word List* (2<sup>nd</sup> Ed.). Pearson Education ESL.
  - 2.14. Yule, G. (2014). *The Study of Language* (5<sup>th</sup> Edition). Cambridge University Press.

**Date:** August 17, 2018

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**Module Code and Title:**      **IPS101**                      **IT and Basic Problem Solving**

**Programme(s):** BSc in Environmental Management (borrowed)

**Credit Value:** 12

**Module Tutor(s):** Phub Namgay

**General objective(s) of the module:**

This module aims to develop a working facility with Office productivity tools (Microsoft Word, Excel, PowerPoint). 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 – Upon successful completion of the module, students will be able to:**

- Demonstrate basic functional use of Word, Excel and PowerPoint, to the level appropriate for the remainder of the time in college plus an entry-level job.
- Find data relevant to a problem.
- Assess the quality and reliability of data.
- Structure common mathematical problems.
- Solve common mathematical problems on Excel and other software.
- Approximate quantitative answers.
- Judge reasonableness for computed answers.
- Structure more complex problems, including asking the relevant questions, gathering appropriate data, analysing that data, and presenting findings.

**Skills to be developed:**

- Students should develop basic IT/office productivity skills.
- Students should gain skill in structuring and solving problems, and assessing the reasonableness and usefulness of conclusions.

**Learning and teaching approaches used:**

The module will be conducted over 15 teaching weeks as follows:

- 4 hrs/wk lecture & practice in a computer lab in 2 x 2hr block periods.
- 4 hrs/wk outside of class, on average, for independent study and further practice.

**Assessment:**

Continuous Assessment (CA): 100%

<u>CA Assessment</u>	<u>Weight</u>	<u>Assessment Detail</u>
Frequent short practice exercises (6 x 5%)	30%	In-class (30 min) and take-home practice exercise incorporating small elements of Units I-III (e.g. data searches, re-write letter, short Excel problems, milestones in Unit III).
Achieving interrelated tasks throughout, Unit I	20%	Written report using Word (500 words) – 10%; Preparation of a presentation using PPT (10 slides) – 10%.
Problem solving, approximation exercises, Unit II	30%	Three written/computed in-class exercises of 10% each on problem solving.
Final Project	20%	Written report using Word (500 words) and accompanying presentation of 10 min duration using PPT (~10 slides).

**Pre-requisite knowledge:**

## Subject matter:

- I. Basics of the computer for communication and analysis
  - a. Write a letter, e-mail it, file it, respond
    - i. Basics of Word
    - ii. Basics of Internet
    - iii. File folders; search
  - b. Find and assess information: Internet search (e.g. Google); Sifting through / assessing quality of information; quality of the source; Categories of information/issues with each
    - i. Facts: Reliability of the source; crosschecking different sources
    - ii. Data: Varies with the question being asked; different perspectives
    - iii. Opinion: No single answer; varies with source and perspective; different uses in different contexts
    - iv. Revise the letter, using better quality information
  - c. Present the findings
    - i. Written report using Word (introduction, key issues, analysis, conclusions, actions)
    - ii. Presentation using Powerpoint: Powerpoint basics (clear concise slides; major points only, not reading off the slides; body language and eye contact / facing the audience)
- II. Solving problems using basic math on the computer
  - a. Introduction to Excel: types of basic problems that can be solved
    - i. Calculation of a specific answer to a narrow problem (e.g. average and weighted averages, Min/Max, Count, Present value, IRR)
    - ii. Statistical overview of a dataset
  - b. Students do a variety of problems, and solve on Excel: Identify different types of problems; set up problem/data on Excel; Assess the correctness of the answer
    - i. Students select different types of problems they can solve with basic math of general relevance
      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. Percentages: % increases, decreases, commissions, discounts
      3. Weighted averages, e.g. marks calculation
      4. Quantitative trends over time
      5. Basic probability
    - ii. Assess the correctness of the answer (i.e. do estimations of the answer and compare with the calculated answer as a way of finding mistakes and approximating answers)
      1. Basic "reasonableness": identify answers which are clearly out of the possible range of answers
      2. Do rough calculations to get approximate answers
      3. Relate to the type of possible answers (e.g. for an average, the answer cannot be outside the range of numbers in the data - look at the most frequent number in the data; e.g. for a compound interest problem, do simple multiplication for the approximation).
- III. More complex problem-solving
  - a. Introduction to structuring a complex problem, asking the right questions, analysing the data, drawing conclusions. Examples in various subject areas:
    - i. Business: Market/Customer data regarding demand for competing products
    - ii. Economics: Price vs. Demand
    - iii. Environment: Correlation of an environmental hazard with a health issue
    - iv. Social sciences: Types of people for/against a particular issue
- IV. Final Project
  - a. Student identifies a more complex problem he/she wants to analyse, and then structures the basic data collection, data analysis, and conclusions
    - i. Identify the issues to be addressed

- ii. Structure questions to highlight these issues and draw conclusions
  - iii. Process and limitations for obtaining survey answers (if relevant)
  - iv. Accuracy and compiling data
  - v. Structuring the data analysis in Excel
  - vi. Interpreting quantitative results and drawing conclusions
  - vii. Assessing reliability, limitations of answers
- b. Student prepares a written report in Word and a presentation in Powerpoint (presentation given to student audience; other students critique the presentation)

**Essential Readings:**

1. Frye, C. (2014). Microsoft Excel 2013 Step by Step. Microsoft Press.
2. Simple case studies designed to teach students how to identify a problem and structure a solution.
3. Training resources on Microsoft Office, available at <http://office.microsoft.com/en-us/training/>

**Additional Readings:**

1. Swinford, E., Melton, B., and Dodge, M. (2013). Microsoft Office Professional 2013 Step by Step. Microsoft Press.
2. Weverka, P. (2013). Microsoft Office 2013: All-in-One for Dummies. Wiley India.

**Date last updated:** May 30, 2015

**Module Code and Title:** GSE101 Analytical Skills

**Programme:** University-wide module

**Credit:** 12

**Module Tutor(s):** Dip Raj Pradhan

**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:**

- articulate thinking paradigms;
- explain creativity and barriers to creative thinking;
- apply creative thinking skills to spot unnoticed opportunities;
- describe problem solving process;
- apply appropriate problem solving tools to a given issue;
- evaluate issues to make informed decisions;
- 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
<b>Total</b>		<b>120</b>

## 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%
<b>TOTAL</b>		<b>100%</b>

**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.). New Delhi, India: 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.
- Bono, E. d. (2005). *Thinking course (Revised Edition)*.
- 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*. New York: 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: January 2018

**Module Code and Title: DZG101 Dzongkha Communication**

- 1 རྩོམ་ཚན་གྱི་མིང་ : རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་ལུགས།
- 2 རྩོམ་ཚན་ལའང་ : རྩོམ་ཚན་ ༡༠༡
- 3 རྩོམ་སྒྲིག་གི་མིང་ : གཞུགས་ལག་གཞི་དེ་མཁོ་ལོ་མཁོ་མཁོ་སྒྲིག་སྒྲིག་དང་  
གཞུགས་ལག་གཞི་དེ་མཁོ་སྒྲིག་སྒྲིག་

4 རྩོམ་འབྲུག་ : ༡༢

5 རྩོམ་ལྟོན་པ་ : རྩོམ་ཚན་ལའི་ལུགས་འབྲུག་པ།

**6 ལྟོན་འབྲུག་གི་ལུགས་འབྲུག་ :**

རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་ལུགས་ཀྱི་རྩོམ་ཚན་འདི་མཁོ་ལོ་མཁོ་མཁོ་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རང་གི་མི་ཚོ་ནང་ལུ་གཞུགས་ལག་གཞི་དང་འབྲེལ་བའི་གནད་དོན་ག་ཅི་འདི་ཐད་ལས་འབྲུག་ལུ་རྩོམ་ཚན་དང་གཞུགས་ལག་གཞི་དང་ལོ་མཁོ་མཁོ་མཁོ་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་མཁོ་ལོ་མཁོ་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་མཁོ་ལོ་མཁོ་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་མཁོ་ལོ་མཁོ་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་

**7 རྩོམ་སྒྲིག་གྲུབ་འབྲས་ལ།**

རྩོམ་ཚན་འདི་ལྟར་ཚུ་མཁོ་ལོ་མཁོ་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་ :

- 7.1 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.2 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.3 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.4 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.5 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.6 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.7 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.8 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.9 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.10 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་
- 7.11 རྩོམ་ཚན་ལྟོན་གི་ལུགས་འབྲུག་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་རྩོམ་ཚན་དང་རྩོམ་ཚན་དོན་ལྡན་སྒྲིག་སྒྲིག་པ་ལྟོན་གིས་





