



MSJ
PORTFOLIO
MANUAL

Serial	Contents	Page
1	Statement of Identity, Goal Statement, Mission Statement	3
2	Programme Learning Outcomes, Candidate Skill Set	4
3	Portfolio Overview	8
4	Impact of Portfolio	9
5	Types of Portfolios	10
6	Starting a Portfolio	14
7	Registering for Portfolio, Submission of Portfolio and Acceptance of Portfolio	15
8	Assessment of Portfolio	17
9	Portfolio Format	19
10	Departmental Orientation, Step-by-Step Guideline for submission of portfolio	21
11	Appendix 1: Includes the forms	22
12	Appendix 2: Portfolio Template	26

1. Statement of Identity

We are the flagship department of the University of Liberal Arts Bangladesh (ULAB) devoted to Cultural and Communication Studies. We put special emphasis on film, media, creative art, public relations and journalism. We believe in progressive and continuing education that is personalized, interdisciplinary, technologically updated and centered on active learning. We uphold a curriculum that is flexible, industry specific and balanced in terms of theory and practice a curriculum that is grounded in both global and local contexts. Our curriculum is complemented with dynamic co-curricular activities that are driven towards students' portfolio building.

We are aware of our roles as producers of knowledge, creators of leaders and drivers of social change. As such, scholarship always steers our pedagogical approach and our creative works are part and parcel of who we are. We are committed to producing professionals who are skilled, creative, knowledgeable, open minded and analytical in thinking. We strive to instill ethics and a lifelong love for learning in our students.

2. Vision

Decolonized minds through media education and innovation.

3. Mission

Nurturing creative and critical thinkers in communication and cultural studies.

4. Goal Statement

To produce ethical citizens who critically explore, understand and utilize media, culture and communication.

5. Programme Learning Outcomes

By the end of the program, the graduates would:

(PLO 1): Acquired a broad knowledge base essential for navigating in today's society.

(PLO 2): Developed respect for nature and for the diversity of people.

(PLO 3): Understood the various concepts, models and theories of media and communication.

(PLO 4): Internalized the ethics and codes of conduct required by the profession.

(PLO 5): Possessed analytical and critical thinking abilities.

(PLO 6): Shown adequate communication skills in both English and Bengali languages.

(PLO 7): Demonstrated the ability to manipulate computer software programs and multimedia equipment relevant to the profession.

(PLO 8): Produced an acceptable body of work (portfolio) to join the media and communication industry.

6. Candidate Skill Set

All graduates of the Media Studies and Journalism Department of the University of Liberal Arts Bangladesh are expected to have met the Programme Learning Outcomes (PLOs) mentioned in the previous section. The internship, portfolio and comprehensive exam, all of which a student has to participate in during his or her last semester, are instruments which will be used to assess the extent to which the student has met the PLOs.

PLOs 1, 2 and 4 will be assessed based on their internship. These PLOs deal with acquiring a broad knowledge base to navigate in today's society, developing respect for nature and diversity and internalizing ethics and codes of conduct for the respective profession.

PLOs 3 and 5 will be met through the comprehensive exam. These PLOs deal with understanding various concepts and theories and possessing analytical and critical thinking abilities.

Finally, PLOs 6,7 and 8 will be judged through the portfolio. These PLOs judge whether a student has developed enough communication skills in both English and Bengali, whether the student has demonstrated the ability to manipulate computer software programs and other IT-related equipment and whether the student has produced an acceptable body of work to join the media and communication industry.

No	PLOs	Assessment Method
1	PLOs 1,2 and 4	Internship
2	PLOs 3 and 5	Comprehensive Exam
3	PLOs 6,7 and 8	Portfolio

6.1 Outcomes and Skills

All graduates of the Media Studies and Journalism Department of the University of Liberal Arts Bangladesh are expected to have the following skills:

6.2 Generic Skills

Code	Full Description
GS 11	Knowledge: IT Knowledge
GS 12	Knowledge: Innovative Knowledge
GS 21	Communication: Oral Communication
GS 22	Communication: Written Communication
GS 23	Communication: Presentation Skills
GS 31	Interpersonal Skills: Ability to work in teams
GS 32	Interpersonal Skills: Leadership
GS 33	Interpersonal Skills: Empathy
GS 34	Interpersonal Skills: Motivation ability
GS 35	Interpersonal Skills: Reliability
GS 36	Interpersonal Skills: Appreciation of ethical values
GS 37	Interpersonal Skills: Adaptability
GS 41	Work Skills: Time management
GS 42	Work Skills: Judgment
GS 43	Work Skills: Problem formulation, solving and decision making skills
GS 44	Work Skills: Collecting and analyzing appropriate data
GS 45	Work Skills: Discipline
GS 46	Work Skills: Sense of responsibility

6.3 ULAB MSJ Professional Skills

Code	Key Words	Full Description
PS 1	Freedom of Speech	Understand and apply the principles and laws of freedom of speech and press for the country in which the institution that invites ACEJMC is located, as well as receive instruction in and understand the range of systems of freedom of expression around the world, including the right to dissent, to monitor and criticize power and to assemble and petition for redress of grievances.
PS 2	History/Role in Shaping Communications	Demonstrate an understanding of the history and role of professionals and institutions in shaping communications.
PS 3	Gender, Race, Ethnicity, Sexual Orientation	Demonstrate an understanding of gender, race, ethnicity, sexual orientation and as appropriate other forms of diversity in domestic society in relation to mass communications.
PS 4	Diversity of Peoples and Cultures	Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society.
PS 5	Concepts and Theories	Understand concepts and apply theories in the use and presentation of images and information.
PS 6	Professional Ethical Principles	Demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity.
PS 7	Critical Thinking and Creativity	Think critically, creatively and independently.
PS 8	Research Skills	Conduct research and evaluate information by methods appropriate to the communications professions in which they work.
PS 9	Writing Skills	Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purpose they serve.
PS 10	Evaluation Skills	Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.
PS 11	Numeric and Statistical Skills	Apply basic numerical and statistical concepts.
PS 12	ICT	Apply current tools and technologies appropriate for the communications professions in which they work and to understand the digital world.

6.4 Amendments

There are no amendments in this manual

7. Portfolio Overview:

All students studying at the MSJ Department must create a portfolio over the course of their study. By their final semester of study, students are required to have a file that will showcase the key projects of certain courses that they had taken during their undergraduate study.

Before getting into the ULAB MSJ requirements, it is necessary to explain what is a portfolio.

A student portfolio is a compilation of academic work and other forms of educational evidence assembled for the purpose of (1) evaluating coursework quality, learning progress, and academic achievement; (2) determining whether students have met **learning standards** or other academic requirements for courses and graduation; (3) helping students reflect on their academic goals and progress as learners; and (4) creating a lasting archive of academic work products, accomplishments, and other documentation.

Portfolio assessment has become widely used in educational settings as a way to examine and measure progress, by documenting the process of learning or change as it occurs. Portfolios extend beyond test scores to include substantive descriptions or examples of what the student is doing and experiencing. Fundamental to “authentic assessment” or “performance assessment” in educational theory is the principle that students should demonstrate, rather than tell about, what they know and can do. Documenting progress toward higher order goals such as application of skills and synthesis of experience requires obtaining information beyond what can be provided by standardized or norm-based tests. In “authentic assessment”, information or data is collected from various sources, through multiple methods, and over multiple points in time. Contents of portfolios can include drawings, photos, video or audio productions, writing or other work samples, research papers and campaign papers.

Portfolios come in many forms, from notebooks filled with documents, notes, and graphics to online digital archives and student-created websites. Portfolios can be a physical collection of student work that includes materials such as written assignments, journal entries, completed tests, artwork, lab reports, physical projects (such as dioramas or models), and other material evidence of learning progress and academic accomplishment, including awards, honors, certifications, recommendations, written evaluations by teachers or peers, and self-reflections written by students. Portfolios may also be digital archives, presentations, blogs, or websites that feature the same materials as physical portfolios, but that may also include content such as student-created videos, multimedia presentations, spreadsheets, websites, photographs, or other digital artifacts of learning.

The following arguments are often made by educators who advocate for the use of portfolios in the classroom:

- **Student portfolios are most effective when they are used to evaluate student learning progress and achievement.**
- **Portfolios can help teachers monitor and evaluate learning progress over time.** Students revised and improved their work based on feedback from the teachers or their peers.
- **Portfolios help teachers determine whether students can apply what they have learned to new problems and different subject areas.**
- **Portfolios can encourage students to take more ownership and responsibility over the learning process**
- **Portfolios can improve communication between teachers, students and guardians.**

The portfolio creation meets the ACEJMC criteria and standards in particular Standard 9(b) that states “The unit has a written assessment plan that uses multiple direct and indirect measures to assess student learning.” In addition, the university would like to increase employability of MSJ graduates. We believe that having a portfolio along with a CV would be advantageous for the students as it will effectively show their capabilities to the prospective employers.

8. Impact of Portfolio

One of the greatest strengths of portfolio assessment in program evaluation may be its power as a tool to communicate program impact to those outside of the program. While this kind of data may not take the place of statistics about numbers served, costs, or test scores, many policy makers, funders, and community members find visual or descriptive evidence of successes of individuals or programs to be very persuasive.

ADVANTAGES OF USING PORTFOLIO ASSESSMENT

- Allows the evaluators to see the student as individual, each unique with its own characteristics, needs, and strengths.
- Serves as a cross-section lens, providing a basis for future analysis and planning. By viewing the total pattern of the batch or of individual participants, one can identify areas of strengths and weaknesses, and barriers to success.
- Serves as a concrete vehicle for communication, providing ongoing communication or exchanges of information among those involved.
- Promotes a shift in ownership; batches and participants can take an active role in examining where they have been and where they want to go.
- Portfolio assessment offers the possibility of addressing shortcomings of traditional assessment. It offers the possibility of assessing the more complex and important aspects of an area or topic.

9. Types of Portfolios

Students should build up the following types of portfolios:

- Common Portfolio
- Specialised Portfolio
 1. Business Journalism Portfolio
 - Digital Production Portfolio
 - Public Relations Portfolio

The projects of a set number of courses, given below, will comprise students' portfolio. After a student is done with the final project of the course, the student will have to insert that project into that portfolio that very semester. In the last semester, the student will have to submit the entire set to the panel.

9.1 Common Portfolio: As the name suggests, all MSJ students will need to build up this portfolio. Students will need to build this portfolio based on the projects they work on in nine specific courses. The following are the courses and the projects:

No.	Course Code and Title	Portfolio	Semester	Type
1	MSJ 11102 Communication Research	Research Proposal	2	G
2	MSJ11211 Mass Communication	Mask /Performance Art/ Media production	4	G
3	MSJ11213 Principles of Public Relations	Wall Art /Poster	4	G
4	MSJ11203 Communication and Technology	Blog	5	I
5	MSJ11201 English for Media	Hard News (English)/ Feature	5	I
6	MSJ11214 Convergence Communication 1	Digital Art /Art Installation	5	G
7	MSJ11202 Bangla for Media	Hard News (Bangla)/Feature	6	I
8	MSJ 11215 Convergence Communication 2	Video Art	6	I
9	MSJ11401 Development Communication	Communication Campaign Plan	10	G

9.2 Business Journalism Portfolio: This portfolio should be created by students who take up Business Journalism as a specialization. As such, this portfolio will be based on seven Business Journalism Major courses. They are the following:

No.	Course Code and Title	Portfolio	Semester	Type
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1	MSJ11322 News Editing and Translation	News Translation: Bangla to English and English to Bangla	7	I	Legend : G- Group Assignment I- Individual Assignment
2	MSJ11323 Economic and Financial Reporting	Investigative Report / In-depth report	8	I	
3	MSJ11324 Labour and Workplace Reporting	Investigative Report / In-depth report	8	I	
4	MSJ11325 Reporting on SMEs and Non-Profits	Investigative Report / In-depth report	9	I	
5	MSJ11326 Reporting on the Economy and Climate Change	Investigative Report / In-depth report	9	I	
6	MSJ11421 Business Beat Reporting 1	TV News Package	10	I	
7	MSJ11422 Business Beat Reporting 2	TV News Package	11	I	

ment

9.3 Digital Production Portfolio: This portfolio should be created by students who take up Digital Production as a specialization. As such, this portfolio will be based on seven Digital Production Major courses. They are the following:

No.	Course Code and Title	Portfolio	Semester	Type
1	MSJ11231 Visual Communication	Visual Arts	6	I
2	MSJ11332 Media Presentation and Performance	News Presentation	7	I
3	MSJ11333 Writing for Film and Television	Script	8	I
4	MSJ11334 Digital Cinematography	Music Video	8	I
5	MSJ11336 TV Infotainment Production	Infotainment	9	G
6	MSJ11431 Documentary Production	Documentary	10	G

Legend: G- Group Assignment

I- Individual Assignment

9.4 Public Relations Portfolio: This portfolio should be created by students who take up Public Relations as a specialization. As such, this portfolio will be based on seven Public Relations Major courses. They are the following:

No.	Course Code and Title	Portfolio	Semester	Type
1	MSJ11241 Interpersonal and Intercultural Communication	Cultural Reflection Paper	6	I
2	MSJ11342 Public Relations Research	Research project	7	G
3	MSJ11343 Media Relations	Press Release: English, Bangla	8	I
4	MSJ11345 Created Private Media	PSA/Corporate Video	9	G
5	MSJ11346 Speech Writing and Public Speaking	Speech (8-10 Minutes)	9	I
6	MSJ114411 Advertising	An advertisement of any form	10	G,I
7	MSJ11442 Public Relations Campaign	PR Campaign Plan	11	G

Legend: G- Group Assignment
I- Individual Assignment

9.5 Alternate Portfolio

If a student feels that he or she wants to replace a particular project in the portfolio with a project that he or she accomplished while working for the department's apprenticeship programme, s/he may. There are a number of apprenticeship programmes in the department: The ULABian, ULAB TV, Radio CampBuzz, Animation Club, Cinemascope and PR4U. Students will be allowed to replace a maximum of three projects in the portfolio with work that the student undertakes in the department's apprenticeship programmes. It should however, be clearly mentioned as to which of the projects in the portfolio are alternative. The procedure to replace projects is given in the table below:

Apprenticeship Programme	Project	Projects to be replaced
The ULABian	An investigative or in-depth report published by The ULABian	MSJ11323: Economic and Financial Reporting OR MSJ11324: Labour and Workplace Reporting OR MSJ11325: Reporting on SMEs and Non-Profits OR MSJ11326: Reporting on the Economy and Climate Change
ULAB TV	1. Tv News package aired by ULAB TV 2. Talk show 3. Music Video	MSJ11421: Business Beat Reporting 1 OR MSJ11422: Business Beat Reporting 2 OR MSJ11332 Media Presentation and Performance OR MSJ11334 Digital Cinematography
Radio CampBuzz	A news documentary or talk show aired by Radio CampBuzz	Any one of the courses under the Common Portfolio

Apprenticeship Programme	Project	Projects to be replaced
Cinemascope	- A documentary approved by Cinemascope and aired in an environment approved by the University.	MSJ11431: Documentary Production
	- A fictional narrative approved by Cinemascope and screened in an environment approved by ULAB	MSJ11432: Fictional Narrative Production
PR4U	- A PSA or a Corporate Video approved by PR4U	MSJ11345: Created Private Media OR MSJ114411 Advertising
	- Deliver a speech approved by PR4U in a ULAB programme	MSJ11346: Speech Writing and Public Speaking
The Animation Club	Screen a short animated movie approved by the Animation Club	MSJ11214 Convergence Communication 1 OR MSJ 11215 Convergence Communication 2

10. Starting a Portfolio

Students should start thinking of their portfolio from the first semester with the help of their adviser. The Portfolio is to be reviewed every semester as the student progresses. The **guidelines** for using portfolios are as follows:

a. Identify Purpose

Without purpose, a portfolio is only a collection of student work samples. Different purposes result in different portfolios. For example, if the student is to be evaluated on the basis of the work in the portfolio, then, his final version of his best work would probably be included in the portfolio. At ULAB MSJ, the portfolio is suggested to be a showcase portfolio.

b. Select Objectives

There should be an overall goal for the portfolio and for each project of the Portfolio. The objectives to be met by students should be clearly stated. Students will list the objectives for the portfolio and do a self-assessment on whether the objectives have been attained based on their portfolio. Teachers must ensure that classroom instruction support the identified goals.

c. Think about the kinds of entries that will best match the portfolio goals

There are various factors that students can think about before wondering as to what they will enter into their portfolio. Some of them are given below:

- An entry that shows evidence of progress towards his or her academic goal.
- Items that indicate transfer of learning, from beyond classroom and into life.
- Entries that provide evidence of self-reflection and self-knowledge.
- Items which demonstrate the students' best work.
- Things showing growth and change.

d. Decide how much to include and how to organise

Students may want to spend some time going over the purpose of the portfolio at regular intervals with their advisers to ensure that the selected pieces do address the purpose and the objectives. At regular times, students, with the help of their advisers will go through their entries, to choose what should remain in the portfolio, and what could be replaced by another work which might be more illustrative of the objective(s). Other material no longer current and/or not useful to document student progress toward attainment of the objectives should be discarded.

e. Selection of Entries

The students' level of participation in the portfolio will be largely responsible for the success of the portfolio. For this reason, students must be actively involved in the choice of entries and in the rationale for selecting those entries.

The students' first role is in selecting some of the items to be part of the portfolio. The checklist of the courses that need to be included has already been given. Students will need to choose their best projects from their respective courses and include them in the portfolio.

f. Reflecting and self-assessing

An essential component of self-assessment involves the students in reflecting about their own work. At the beginning, students might not know what to say so teachers will need to model the kind of reflection expected from students.

11. Registering for the portfolio

The MSJ Department has a six-credit internship and portfolio creation course with course codes: MSJ11498 and MSJ 11499. While MSJ11498 is for internship, MSJ11499 is for Portfolio Creation. Alongside registering for internship, students will also need to register for the Portfolio Creation. For this they need to follow the normal process that they follow when they select courses every semester.

12. Submission of Portfolio

Students will need to provide the projects that they will be included in their portfolio and present in the last semester. They are advised to keep a file and include all the required projects in it throughout the four years. In their last semester, students are

supposed to submit a hardbound portfolio report to their advisers. Each student will be assigned an adviser who will be guiding the student throughout the entire process. A student is allowed to modify his or her project until the date of submission. This means that a student is allowed to change the project after he or she submits it to the instructor in each semester.

For projects that involve writing, students must type the document and print it in the report. In case the assignment was not typed, the student must type the assignment and then submit it in the report. For 3D projects, such as creation of posters or masks and projects with video outputs, students are required to write a one-page essay explaining the project. In case 3D projects, they must then submit a photo of the project that they had created. In case of videos, they must submit upload the video and then provide the link. In case of projects dealing with photography, students must again, write a one-page essay and submit that along with a printed copy of the photograph. In case of an audio-based project, students are required to write an essay explaining the project, upload the audio and provide the link.

Aside from submitting a hardbound report, students are also required to create their own website and upload all their documents on that website and submit the link as well. Students may use convenient platforms such as Blogger or Wordpress to build their website. They are of course, also welcome to build their own website from scratch. The hardbound report will not be accepted unless and until a student creates his or her own website to go along with it.

13. Acceptance of Portfolio

- They do not belong to the student

If a student submits a portfolio which has entries in which he or she did not have any kind of participation, the portfolio will be barred and not accepted. The university has a strict rule against plagiarism and if caught a student can be barred from graduating.

- Students do not evaluate their work

Although a student must start working on his or her portfolio right from the first semester, they have time till their last semester, that is the semester when he or she will be submitting the portfolio, to make changes and evaluate their own respective projects or entries. Thereby, if a student does not evaluate his or her work, the quality of the portfolio may not be up to the mark and it may not be accepted.

- Students do not justify their content

Students will need to justify the topic of each of the projects in the report that will be submitted.

14. Assessment of Portfolio

Portfolios provide a better outlook of the student's growth in the last four years and it is therefore integral to the programme assessment.

The report that you submit to your adviser is essentially the only way through which the panel can get to know about the kind of work that you have done. You may have worked on a number of projects, however, if you don't document them professionally in your report, you may not get the reaction that you would have hoped to get. As such, ensure that your report is extremely detailed and that each of your work is well explained. To make things easier, the MSJ department has provided a format that every student **MUST** follow. Read the format properly and follow it while making your report. If you still have questions, you can always contact your adviser.

All the portfolios will be assessed in a scale of 100 points. Portfolio assessments will be done by a three- member panel, which will consist of MSJ Faculty and Alumni Representatives. Professionals from outside the university may also be included in the panel.

Students will need to submit their portfolios to their respective internship advisors during their last semester. The portfolios will be then judged and scrutinized by a panel.

14. 1 Criteria

While assessing a student's portfolio the following factors will be considered:

- **Variety:** Selected pieces display the range of tasks students can accomplish and skills they have learned.
- **Growth:** Student work represents the students' growth in content knowledge and language proficiency.
- **Completeness:** Student work reflects finished products.
- **Organization:** Students organized the contents systematically.
- **Fluency:** Selected pieces are meaningful to the students and communicate information to the teacher.
- **Accuracy:** Student work demonstrates skills in the mechanics of the language.
- **Goal oriented:** The contents reflect progress and accomplishment of curricular objectives.
- **Following directions:** Students followed the teacher's directions for selecting pieces of the portfolio.
- **Neatness:** Student work is neatly written, typed or illustrated.
- **Justification or Significance:** Students include reasonable justifications for the work selected or explain why selected items are significant.

14.2 Benchmarks and Rubrics for Portfolio Evaluation

Marks	Description
1	Unacceptable
2	Below Average Performance
3	Acceptable Performance
4	Above Average Performance

The following are the interpretations of the numeric scores given to students and their equivalencies to the ULAB grading system:

A+	= Outstanding	= Above Average Performance	=	4.0
A	= Superlative	= Above Average Performance	=	4.0
A-	= Excellent	= Above Average Performance	=	3.8
B+	= Very Good	= Above Average Performance	=	3.3
B	= Good	= Above Average Performance	=	3.0
B-	= Average	= Acceptable Performance	=	2.8
C+	= Below Average	= Below Average Performance	=	2.5
C	= Passing	= Below Average Performance	=	2.2
D	= Probationary	= Unacceptable	=	1.5
F	= Fail	= Unacceptable	=	0

15. Portfolio Format

While writing the report, students must adhere to the format given below. It must be stressed here that students who don't follow the format are likely to lose marks.

i. COVER PAGE

Report's hard-bind cover should consist the following:

ULAB Logo
Media Studies and Journalism Department
Portfolio Report
Name:
ID:
Term
Course code:
Submission date:
Your website address.

ii. TABLE OF CONTENT

iii. STUDENT DETAILS

Please give the following details in inside cover page:

Name:
Student ID:
Department:
Concentration:
Your career goal:
Your website address.

iv. PORTFOLIO APPROVAL FORM

Your Portfolio adviser who will be guiding you throughout the period should approve your portfolio before submission. The form is attached along with this manual and will be available with your adviser. Fill up the form and get it signed from your adviser and then add the form to the report.

v. INTRODUCTION

Provide a brief summary about the kind of projects that you have included in this report. Write about the projects that interested you the most and briefly touch upon the kind of work that you had to do throughout your graduation.

vi. SELF REFLECTION

Analyse the kind of projects that you worked on and reflect on the tasks that you worked on during the four years. You should include the self-reflection aspect in each of the projects as well.

vii. OBJECTIVE

What are the aspects that you expected to ace through this portfolio?

viii.PROJECTS

A. This is the most important part of your portfolio. Here you explain in detail the kind of projects that you had to undertake. The following is a step-by-step guideline of how **EACH** project should be written:

- 1. Write the name of the course and the course code or if you have used an apprenticeship programme, write the name of the programme.**
- 2. Write the name of the project:** Write the name of the assignment that you had been given by your teacher.
- 3. Project date:** Mention the submission date of the project.
- 4. Project description:** Describe the tasks of the project in detail.
- 5. Project Justification:** Justify the reason behind the chosen topic for the theme of this particular project
- 6. Project:** Publish/Print/Place the entire project on a separate section. If the project is document-related, then you can provide the print out. For projects that involve writing, students must type the document and print it in the report. In case the assignment was not typed, the student must type the assignment and then submit it in the report. For 3D projects, such as creation of posters or masks and projects with video outputs, students are required to write a one-page essay explaining the project. In case 3D projects, they must then submit a photo of the project that they had created. In case of videos, they must submit upload the video and then provide the link. In case of projects dealing with photography, students must again, write a one-page essay and submit that along with a printed copy of the photograph. In case of an audio-based project, students are required to write an essay explaining the project, upload the audio and provide the link.
- 7. Learnings and outcomes (Self-reflection):** After the project is displayed, a student must write what he or she has learnt through the project and how working on it has helped him or her.

B. In terms of positioning their projects, students must follow a set pattern. They should first begin with the common portfolio and adhere to the following order:

- Project 1: MSJ 11102 Communication Research
- Project 2: MSJ11211 Mass Communication
- Project 3: MSJ11213 Principles of Public Relations
- Project 4: MSJ11203 Communication and Technology
- Project 5: MSJ11201 English for Media
- Project 6: MSJ11214 Convergence Communication 1
- Project 7: MSJ11202 Bangla for Media
- Project 8: MSJ11215 Convergence Communication 2
- Project 9: MSJ11401Development Communication

The next portfolio will depend upon the major subject of the student. Akin to the common portfolio, a student must follow a particular order, in terms of positioning his or her project, based on the following order:

Business Journalism Portfolio

- Project 10: MSJ11322 News Editing and Translation
- Project 11: MSJ11323 Economic and Financial Reporting
- Project 12: MSJ11324 Labor and Workplace Reporting
- Project 13: MSJ11325 Reporting on SMEs and Non-Profits
- Project 14: MSJ11326 Reporting on the Economy and Climate Change
- Project 15: MSJ11421 Business Beat Reporting 1
- Project 16: MSJ11422 Business Beat Reporting 2

Digital Production Portfolio:

- Project 10: MSJ11231 Visual Communication
- Project 11: MSJ11332 Media Presentation and Performance
- Project 12: MSJ11333 Writing for Film and Television
- Project 13: MSJ11334 Digital Cinematography
- Project 14: MSJ11336 TV Infotainment Production
- Project 15: MSJ11431 Documentary Production
- Project 16: MSJ11432 Fictional Narrative Production

Public Relations Portfolio:

- Project 10: MSJ11241 Interpersonal and Intercultural Communication
- Project 11: MSJ11342 Public Relations Research
- Project 12: MSJ11343 Media Relations
- Project 13: MSJ11345 Created Private Media
- Project 14: MSJ11346 Speech Writing and Public Speaking
- Project 15: MSJ11441, Advertising
- Project 16: MSJ11442 Public Relations Campaign

16. Departmental orientation

The MSJ Department will schedule a portfolio orientation. During the orientation, students will learn about the goal of the portfolio type, general guidelines, timelines, report requirement, presentation requirements and advisers.

17. Step-by-Step guideline for submitting your Portfolio

- Step 1: Register for your Portfolio course with the university.
- Step 2: Gather all your documents and get them ready for printing.
- Step 3: Create your own website and upload all the documents on it.
- Step 4: Meet your portfolio adviser and get his or her opinion on the format.
- Step 5: Once approved, print the portfolio and submit it to your adviser. In addition to that e-mail the internship coordinator a PDF version of your portfolio
- Step 6: Fill up the adviser assessment form and submit it to the Portfolio Coordinator.

Appendix 1

This section of the appendix will include the list of forms that will be required.

ADVISOR ASSESSMENT FORM

The purpose of this survey is to analyse the performance of the student’s portfolio adviser.

Name of Adviser: _____

1. Please rate the following dimensions based on the advisor’s quality of work:

5 = Excellent, 4 = Very good, 3 = Good, 2 = Average, 1 =Poor

NO.	CRITERIA	RATING
1.	The advisor was fair in assessing the proposed internship placement of the student:	
2.	The advisor regularly monitored the course of the student.	
3.	The advisor was able to properly handle the problems encountered by the student during the portfolio.	
4.	The advisor was instrumental in the student’s performance.	
5.	The advisor provided proper feedback in writing the report	

Name and Signature of Intern

COMMENTS:

Portfolio Acceptance Form

A. General Information

1. Name of student:
2. ID Number:
3. Email Address:

This is to certify that the portfolio adviser has approved the above-mentioned student's portfolio report. This means that the submitted work in the opinion of the adviser has complied with the department's requirements.

B. Portfolio adviser's name and Signature

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Portfolio Evaluation Form

Date of Evaluation:

Name of Student:

Student ID:

Criteria	Numeric Score (0-4)
Variety	
Growth	
Completeness	
Organization	
Fluency	
Accuracy	
Goal Oriented	
Following Directions	
Neatness	
Justification	
Total	40 (Maximum)
Average	4.0 (Maximum)

Benchmarks

Marks	Description
1	Unacceptable
2	Below Average Performance
3	Acceptable Performance
4	Above Average Performance

Name and Signature of Panelist

FINAL GRADE TALLY SHEET

DATE OF EVALUATION:

NAME OF STUDENT:

STUDENT ID:

Name of Panelist	Numeric Score
TOTAL	
Average	

FINAL GRADE: _____

- A+ = Outstanding = Above Average Performance = 4.0
- A = Superlative = Above Average Performance = 4.0
- A- = Excellent = Above Average Performance = 3.8
- B+ = Very Good = Above Average Performance = 3.3
- B = Good = Above Average Performance = 3.0
- B- = Average = Acceptable Performance = 2.8
- C+ = Below Average= Below Average Performance = 2.5
- C = Passing = Below Average Performance = 2.2
- D = Probationary= Unacceptable = 1.5
- F = Fail = Unacceptable = 0

Signature of Panel Chairperson

Appendix 2

Portfolio Template

This section of the document will provide a template that can be followed by students for their portfolio. Students will have to submit a hard copy, which should be hardbound of their portfolio. The following template will provide a better idea to the students regarding the rules that they have to follow with regards to the portfolio.

1. COVER PAGE

Report's hard-bind cover should consist the following:

ULAB Logo:

Media Studies and Journalism Department

Portfolio Report

(Student Name)

ID:

Term

Course code:

Submission date:

Your website address:

2. CONTENT

3. STUDENT DETAILS

Name: Naimul Karim

Student ID: 13144

Department: MSJ

Concentration: Journalism

Your career goal: To be the best journalist in ULAB

Your website address: www.naimulkarim.com

Portfolio Approval Form

A. General Information

1. Name of student:
2. ID Number:
3. Email Address:

This is to certify that the portfolio adviser of the student has approved the above-mentioned student to submit the portfolio report

B. Portfolio adviser's name and Signature

--

4. INTRODUCTION

Provide a brief summary about the kind of projects that you have included in this report. Write about the projects that interested you the most and briefly touch upon the kind of work that you had to do throughout your graduation.

For Example

The introduction should be designed to attract the reader's attention and give her an idea of the essay's focus. Begin with an attention grabber.

The attention grabber you use is up to you, but here are some ideas:

Startling information

This information must be true and verifiable, and it doesn't need to be totally new to your readers. It could simply be a pertinent fact that explicitly illustrates the point you wish to make.

If you use a piece of startling information, follow it with a sentence or two of elaboration.

Anecdote. An anecdote is a story that illustrates a point.

Be sure your anecdote is short, to the point, and relevant to your topic. This can be a very effective opener for your essay, but use it carefully.

Dialogue

An appropriate dialogue does not have to identify the speakers, but the reader must understand the point you are trying to convey. Use only two or three exchanges between speakers to make your point.

Follow dialogue with a sentence or two of elaboration.

Summary Information

A few sentences explaining your topic in general terms can lead the reader gently to your thesis. Each sentence should become gradually more specific, until you reach your thesis.

If the attention grabber was only a sentence or two, add one or two more sentences that will lead the reader from your opening to your thesis statement.

Finish the paragraph with your thesis statement.

5. SELF REFLECTION (250 to 500 words)

A self-reflective essay is a brief paper where you describe an experience and how it has changed you or helped you to grow. Self-reflective essays often require students to reflect on their academic growth from specific projects or assignments, though others might require you to think about the impact of a specific event in your life. By describing your overall experience for readers, discussing your current strengths and weaknesses as they relate to the experience you wrote about and sharing your future plans for using this new information, you can paint a vivid picture of how you have grown and changed.

6. OBJECTIVE (50 to 100 words)

8. PROJECTS

a. Write the name of the course and the course code:

For Example:

MSJ 11102: Communication Research

b. Write the name of the project:

For Example:

A research on Baul music as a form of protest

c. Project description: Describe the tasks of the project in detail.

For Example:

As part of this course, students were required to submit a 3000-word research proposal. The assignment weighed 15 marks and it was the final project of this course. This was an individual assignment and students were asked to select a topic on which they could publish a research paper.

d. Project date: Mention the submission date of the project.

e. Project objective: Mention the objective of the project.

For Example:

Through this project the students were required to learn how to write a research paper.

For Example:

November 20, 2017

f. Project

Publish/Print/Place the entire project on a separate section. If the project is document-related, then you can provide the print out. For projects that involve writing, students must type the document and print it in the report. In case the assignment was not typed, the student must type the assignment and then submit it in the report.

For 3D projects, such as creation of posters or masks and projects with video outputs, students are required to write a one-page essay explaining the project.

In case of 3D projects, they must then submit a photo of the project that they had created. In case of videos, they must submit upload the video and then provide the link.

In case of projects dealing with photography, students must again, write a one-page essay and submit that along with a printed copy of the photograph.

In case of an audio-based project, students are required to write an essay explaining the project, upload the audio and provide the link.

Example of Written Assignment:

Bauls of Bengal: Singing for Change.

Understanding the songs of the so called 'mad' musicians of Bengal, who have existed for centuries and have influenced Bengalis with their impulsive and spiritual approach to music.

'Ke Bojhe moular alek Baji, Ke bojhe moular alek Baji,
Korche re Quran er Mane Jai ashe jai mone bujhi.'

'Whoever can understand what the priest says?
He speaks of the Quran, as his mind pleases.'

Walking through the train-stations of Dhaka, one can find people from various backgrounds. From the clean-shaven, polished corporate employees to the oppressed and down-trodden; from the hawkers and coolies, yelling at the top of their voices to the poverty-ridden families dressed in lungis and sarees, standing at the edge of the platform; waiting patiently to find a place at the top of the incoming train. Amidst all the noise and commotion however, the sight of an animated minstrel, clothed in an orange kurta; singing a devotional song with the help of a single-stringed instrument and a hand-held drum, is a unique musical display that over the years has always managed to stand out.

In modern days, the bauls, as these minstrels are called, are mostly found outside Dhaka; a scenario that is in deep contrast to the 1980s and the early 90s. To find bauls performing at train stations or singing randomly in the streets of Dhaka has become a rare phenomenon today and there are plenty of reasons behind their disappearance. "People don't have the same patience or mindset in today's world. With the increasing influence of the foreign popular culture, the bauls don't get the same amount of respect or money in cities anymore," explains Soumik Mukherjee, a journalist from Tahelka, a South-Asian magazine. "As a result of which, many bauls who'd earlier come to the city for earning money, decided to stop this practice," he adds. Problems for the bauls have been on the rise ever since the 90s. Apart from struggling to get the basic necessities of life, they are also victims of religious fundamentalism. (See Appendix 4a, p46)

April this year witnessed an assault on the bauls of Rajbari by religious fundamentalists and other bigots of the region. According to a report published by The Daily Star, local extremists chopped the hair and moustaches of several bauls and cancelled a programme that was scheduled to take place in honour of Lalon Shai, one of the most respected baul artists in the history of Bengal. Following the incident, thousands of

bauls and baul musicians from all over the country gathered in the area and protested against the assault. This was of course not the first time that such an incident had taken place. The bauls with their unique practices and beliefs, which are often kept hidden in order to avoid any kind of hindrance to society, have come under scrutiny a number of times. Conflicting ideologies with religious fundamentalists is said to be the prime reason behind such assaults.

With an element of musical spontaneity combined with lyrics that speak of devotional tales, the bauls have influenced generations of musicians both in and out of Bengal. So much so, that even the likes of Rabindranath Tagore and Bob Dylan were influenced by their tunes.¹ One can't help but wonder as to what went wrong in the course of history that has led to their current distressing scenario.

The origin of bauls has been a debated issue. Since the bauls followed a tradition of passing their messages through generations by word of mouth, academicians found it difficult to estimate the exact 'birth-date' of baul music. According to Jeanne Openshaw's book, 'Seeking Bauls of Bengal', the term baul first appeared in Bengali literature in the 15th Century. "The baul thoughts are a combination of elements taken from Buddhism, Tantra, Sufi Islam and Vaishnavism," writes Openshaw. Professors from the Arts department of the Dhaka University also claim to have found traces of these very thoughts in the ancient practices of 'Yoga' as well as various Bengali Hymns. "The origin of Bauls is a subject that requires a lot of research. This is one of the reasons why we try to collect old baul songs and keep a written record of it," explains Anusheh Anadil, lead singer of the band Bangla. Although studies with respect to the origin of bauls is still an ongoing process, musicians and academicians, however, claim that these artists have managed to create some of the most interesting rhymes in Bengali literature.

(See Appendix 5a, p46)

"The bauls have influenced a large section of Bengali musicians and listeners. A majority of my work is based on their principles of free thought," says Ashfaq Ahmed, a young filmmaker from Dhaka. (See appendix 6a, p46) With a large number of songs reflecting the practices and different elements of society, an analysis of some of these songs can paint a vivid picture of the practices followed by Bengali communities during the 18th century. "The Bauls never actually protested against society, but there are a number of songs which touch upon subjects of religion, caste and many other issues that this region has always had a problem with. And that inspires a number of us to change the society," said Elita Karim, a journalist and a musician from Dhaka, Bangladesh. (See appendix 2b, p45)

¹ "In a Remote Corner of India, Dylan celebrated." By Somini Sengupta (2008)

According to Openshaw, the bauls expressed religion through their body and their way of thinking. The following song by Rabindranath Tagore explains the thought process of these artists.

“amar paner manush achhe prane
tai here taye shokol khane
Achhe she noyōn-taray, alōk-dharay, tai na haraye—
ogo tai dekhi taye Jethay shethay
taka-i ami je dik-pane”

“The man of my heart lives inside me.
Everywhere I see, it is he.
In my every sight, in the sparkle of light
Oh, I can never lose him --
Here, there and everywhere,
Wherever I turn, he is right there!”²

In the above song, Tagore explains the importance of the ‘man inside’ or in other words it insists that people focus on themselves and their thought process rather than getting influenced by what the society enforces upon them. In a sense, Tagore talks about concentrating on the human being alone, rather than getting influenced by the ‘identity’ that society relates him with.

“The lyrics of baul songs are priceless. Although a majority of these songs were sung about 100 to 200 years ago, the amazing thing is that they still hold good today and we continue to learn from them,” explains Anusheh. “It’s easy to sing about life and society, but to sing about them in a manner that captivates us and makes us realize the essence of life is a difficult thing to do, and that’s what the bauls did well,” she adds. (See appendix 5b, p46).

Example of 3D Assignment

Course Code and Name: MSJ11211 Mass Communication

Project Name: Mask Making

Project Description

In a bid to explain the nuances of communication the students of this project have been asked to make a mask on the theme “The Dangers of the Internet.” This was a group assignment and was the final project of the course.

Date of Submission: November 20, 2017

Project Objective: Through this project students were expected to learn the basics of communication through a hands-on approach.

The following is the picture of the mask I created:



ESSAY ON PROJECT

The masks we wear come in many different forms, from good to evil, and happy to sad. We all wear them at one time or another, some more than others do. We wear the masks to cover up the true us, and what we are really feeling. Inside we want to tell people what is going on in our lives, but we fear rejection and we fear that someone will make fun of us for what we believe and how we feel.

There are different kinds of masks we wear depending on how we feel. Some people feel the need to be friends with almost everyone no matter how mean the other person is to us. They often act nice to others and when they turn around, behind their backs, they change completely. They are brutal to the people they were just so nice to, all because they wanted to make them think that they were their friend.

When we are sad about something in our personal life, most of the time we cover it with a fake emotion. We most often put a fake smile on our faces and act like nothing is wrong with us. We don't want to be made fun of or ridiculed for something that might hurt our cool image. We don't want others to view us as weak, so we put up an emotional barrier, a mask, to block the emotions so that no one will know how we feel. We put up this barrier to keep people from crossing into something that we don't want them to know, and when they cross the line, we lash out.

Sometimes the emotions get so built up inside that it converts to anger. We still have the protective barrier, but this time its far touchier. Anger is one of the many emotions that we don't hide, because it's so easy to show. We want people to know that something is wrong, but not specifically what that something is. All they need to know is that something isn't right in your life, and its not making you happy. Chances are in this stage that you don't really want to talk about it. People may try to get you to talk about what you are.

Example of Video or Audio Assignment

Course Code and Name: MSJ11211 Mass Communication

Project Name: Audio Documentary (Available on www.naimulkarim.com)

Project Description

In a bid to explain the nuances of communication the students of this project have been asked to make an audio documentary on the theme "The Dangers of the Internet." This was a group assignment and was the final project of the course.

Date of Submission: November 20, 2017

Project Objective : Through this project students were expected to learn the art of audio communication.

ESSAY

For several years now, I've been teaching writing with sound, using the genre of the radio essay, from voice-only commentaries to more complex documentary projects which might include narration, interview clips, music, and ambient sound. I do this not necessarily to teach the details of audio production but to teach writing, especially the things I've always tried to teach in more conventional ways: rhetoric, focus, unity, clarity, and voice. The results have been extraordinary. Not only have students from first-year writing to advanced nonfiction produced remarkable audio essays, they also report that working with sound--literally embodied voices--has fundamentally changed the way students think about their own writing.

Instructors who teach the radio essay need not have technical skills in production. Teacher and students will learn together. Here are some recordings,

handouts, and other materials that support teachers who are interested in using audio in their writing courses.

- g. Learnings and outcomes (Self-reflection):** After the project is displayed, a student must write what he or she has learnt through the project and how working on it has helped him or her. Students need to include this part in every project.

For Example

As a result of this project I learnt how to do the following:

- I learnt the concept of storyboarding and how important it is before providing the final product.
- I learnt the concept of script writing.

- h. Project Justification:** Justify the reason behind the chosen topic for the theme of this particular project

For Example

The reason I picked the topic Bauls of Bangladesh and their protest is because, firstly, I am really interested in this particular topic. Secondly, since the theme given to us by our teacher was entitled, Resistance, I thought the resistance shown by the Bauls through their music would be appropriate for this assignment.