

COURSE SYLLABUS

English for Media Production

1. Course Identity

Component	Description
Course Title	English for Media Production
Indonesian Title	Bahasa Inggris untuk Produksi Media
Study Program	Applied Bachelor's Degree in Media Production, Universitas Indonesia
Recommended Semester	Semester 2
Recommended Credit Load	3 Credits
Number of Sessions	16 sessions, including Midterm and Final Examinations
Prerequisite	None; students complete an initial English diagnostic assessment
Language of Instruction	English, with limited Indonesian scaffolding when required
Course Type	English for Specific Purposes, task-based learning, and project-based learning
Learning Composition	Approximately 30% language concepts and 70% applied communication practice
Final Product	English Media Production Communication Package and Professional Project Pitch

This course is designed as **English for Specific Purposes rather than General English**. Its content is directly connected to communication tasks in film, television, animation, games, music and audio, advertising, digital content, social media, comics, photography, performing arts, and interactive media.

The design is aligned with the official graduate competencies of the Media Production Study Program, which include oral and written communication in Indonesian and English, media-production knowledge, technological integration, analytical competence, creativity, adaptability, entrepreneurship, and integrated media-program design.

2. Course Description

English for Media Production develops students' ability to communicate effectively in English throughout the media-production cycle: development, pre-production, production, post-production, distribution, promotion, and professional presentation.

The course emphasizes authentic communication practices used in media and creative industries. Students learn to understand and produce creative briefs, professional emails, meeting discussions, production updates, loglines, synopses, treatments, scripts, interview questions, call sheets, digital copy, subtitles, project proposals, portfolio materials, and pitch presentations.

Students also develop speaking and listening competence for production meetings, client communication, interviews, studio and on-set coordination, presentations, negotiation, and question-and-answer sessions. Grammar, vocabulary, pronunciation, and writing mechanics are taught within professional media-production contexts rather than as isolated language topics.

By the end of the course, students are expected to compile and present an integrated English-language communication package for a proposed media project.

3. Course Rationale

The Media Production Study Program prepares students to work across digital content, games, animation, advertising, visual design, audio, comics, experimental film, music, photography, streaming, and other communication platforms. The program also identifies careers including digital content creator, film producer, game producer, media planner, music producer, visual designer, and media entrepreneur.

Accordingly, this course does not focus primarily on literary English or decontextualized grammar exercises. It develops the language required to:

- understand media-production documents;
- discuss ideas and production problems;
- communicate with clients and collaborators;
- write scripts and promotional content;
- present creative concepts;
- participate in international projects;
- produce English-language portfolio materials;
- adapt messages for different media, audiences, and platforms.

Recent English for Specific Purposes scholarship defines ESP around learners' study- or work-related communication needs and specialized language.

4. Graduate Learning Outcomes — CPL

The following English formulations are operational translations adapted from the official Promed UI graduate competencies. The codes should be adjusted to the codes used in the formally approved Promed UI curriculum document.

Code	Graduate Learning Outcome
CPL-1	Demonstrate academic integrity, professional ethics, social responsibility, Pancasila values, and responsible citizenship in media-production activities.
CPL-2	Communicate effectively in spoken and written Indonesian and English in academic and professional contexts.
CPL-3	Demonstrate an understanding of general concepts in communication production, creative disciplines, and media production.
CPL-4	Integrate relevant technological developments into media-production activities and media-related business practices.
CPL-5	Analyze theoretical and practical concepts related to media production.
CPL-6	Apply media-production concepts in innovative, creative, and adaptive ways.
CPL-7	Develop media-production business plans by applying entrepreneurial principles.
CPL-8	Design integrated media-production programs that combine theoretical, practical, technological, communicative, and professional considerations.

5. Course Learning Outcomes — CPMK

Upon successful completion of the course, students will be able to:

Code	Course Learning Outcome	Related CPL
CPMK-1	Identify and accurately use essential English vocabulary associated with media-production roles, equipment, workflow, creative development, production, post-production, and distribution.	CPL-2, CPL-3

Code	Course Learning Outcome	Related CPL
CPMK-2	Comprehend the main ideas, instructions, technical information, and professional intentions in spoken and written media-production communication.	CPL-2, CPL-3, CPL-5
CPMK-3	Produce clear, concise, grammatically appropriate, and audience-oriented professional documents for media-production purposes.	CPL-1, CPL-2, CPL-8
CPMK-4	Participate effectively in production meetings, collaborative discussions, interviews, project updates, negotiations, and problem-solving conversations.	CPL-2, CPL-6, CPL-8
CPMK-5	Develop English-language creative materials, including loglines, synopses, treatments, scripts, voice-over texts, captions, and promotional copy.	CPL-2, CPL-3, CPL-6
CPMK-6	Present and defend media concepts through structured pitches, presentations, demonstrations, and question-and-answer sessions.	CPL-2, CPL-5, CPL-7
CPMK-7	Adapt language, tone, format, and communication style to different audiences, cultures, media formats, and digital platforms.	CPL-1, CPL-2, CPL-4, CPL-6
CPMK-8	Compile an integrated English Media Production Communication Package that demonstrates linguistic, creative, technical, ethical, and professional competence.	CPL-1, CPL-2, CPL-3, CPL-4, CPL-6, CPL-7, CPL-8

6. Sub-Course Learning Outcomes

Students are expected to be able to:

1. Introduce themselves, their creative interests, and their intended professional roles.
2. Describe a media-production workflow using accurate sequence markers.
3. Interpret and reformulate a creative brief.
4. Write professional emails and production messages.
5. participate in meetings and report project progress.
6. Ask for clarification and confirm instructions.
7. Describe visual, audio, narrative, and interactive concepts.
8. Write loglines, synopses, treatments, and short scripts.
9. conduct interviews and produce relevant follow-up questions.
10. Give instructions and report problems during production.
11. Write concise content for websites and social-media platforms.
12. Produce captions and subtitles using clear, accessible English.
13. Present proposals, schedules, and budget rationales.

14. Respond professionally to client and supervisor feedback.
 15. Prepare an English biography, résumé, portfolio statement, and showreel description.
 16. Deliver and defend an English-language media-project pitch.
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7. Learning Approaches

The course applies the following methods:

- English for Specific Purposes;
- task-based language learning;
- project-based learning;
- simulation and role-play;
- case-based discussion;
- guided writing workshops;
- listening and pronunciation practice;
- peer editing and peer review;
- production-document analysis;
- pitch rehearsal;
- reflective learning;
- individual and collaborative assignments.

Students work with authentic or adapted materials such as:

- creative briefs;
 - production emails;
 - meeting agendas;
 - scripts;
 - treatments;
 - call sheets;
 - interview transcripts;
 - social-media captions;
 - subtitle files;
 - project proposals;
 - press kits;
 - portfolio profiles;
 - pitch decks.
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8. Sixteen-Session Learning Plan

Session 1 — Introduction to English in the Media Industries

Learning focus

- English as a professional language in media production;
- media sectors and career pathways;
- introducing professional identity;
- production-role vocabulary;
- diagnostic assessment;
- course expectations and final-project orientation.

Language focus

- professional self-introduction;
- present simple;
- expressions for interests, skills, and experience;
- pronunciation of common media-industry terms;
- question formation.

Learning activities

1. Course orientation and explanation of assessment.
2. English diagnostic test covering reading, writing, listening, and speaking.
3. Media-industry vocabulary mapping.
4. Pair interview: “My Media Interests and Career Goals.”
5. One-minute professional self-introduction.
6. Analysis of sample media-professional profiles.

Assignment

Individual Professional Profile

Students prepare:

- a 150–200-word professional biography;
- a one-minute recorded self-introduction;
- a personal glossary containing 20 media-production terms.

Output

Professional biography, recorded introduction, and vocabulary glossary.

CPMK

CPMK-1, CPMK-2, CPMK-7.

References

R1, R3, R6.

Session 2 — Media-Production Roles and Workflow

Learning focus

- development;
- pre-production;
- production;
- post-production;
- distribution and promotion;
- professional responsibilities in a production team.

Language focus

- sequence markers;
- active and passive voice;
- present simple for procedures;
- responsibility expressions;
- describing workflow and dependencies.

Learning activities

1. Production-role matching exercise.
2. Listening activity based on a production workflow explanation.
3. Team-based media-production workflow reconstruction.
4. Information-gap activity: production responsibilities.
5. Oral explanation of a workflow.
6. Pronunciation clinic for technical production vocabulary.

Assignment

Production Workflow Explainer

Students create a one-page English infographic showing:

- production stages;
- key responsibilities;
- expected deliverables;

- communication flow between departments.

Students also submit a 200-word explanation.

Output

Workflow infographic and written explanation.

CPMK

CPMK-1, CPMK-2, CPMK-3.

References

R1, R5.

Session 3 — Understanding and Writing Creative Briefs

Learning focus

- purpose of a creative brief;
- project background;
- communication objective;
- target audience;
- key message;
- tone;
- platform;
- deliverables;
- limitations and mandatory requirements.

Language focus

- purpose and objective expressions;
- audience-oriented language;
- modal verbs for requirements;
- concise noun phrases;
- formal and semi-formal register;
- measurable objectives.

Learning activities

1. Analysis of strong and weak creative briefs.
2. Identification of audience, objective, message, and deliverables.
3. Rewriting vague instructions into specific requirements.
4. Client–producer role-play.
5. Brief clarification exercise.
6. Group production of a mini creative brief.

Assignment

Creative Brief Revision

Students receive an incomplete brief and revise it into a structured 400–500-word English creative brief.

Output

Revised creative brief.

CPMK

CPMK-2, CPMK-3, CPMK-7.

References

R1, R2, R5.

Session 4 — Professional Emails and Digital Workplace Communication

Learning focus

- formal and semi-formal emails;
- production updates;
- requests and confirmations;
- follow-up messages;
- attachments and file references;
- communication through collaborative platforms;
- digital etiquette.

Language focus

- subject lines;

- opening and closing expressions;
- polite requests;
- indirect language;
- confirmation and clarification;
- concise paragraphs;
- tone management.

Learning activities

1. Error analysis of production emails.
2. Comparison of formal, neutral, and informal tone.
3. Email sequencing activity.
4. Writing messages for production delays and schedule changes.
5. Role-play involving a client, producer, and creative team.
6. Peer editing using a professional-writing checklist.

Assignment

Professional Correspondence Package

Students write:

1. an initial project email;
2. a request for clarification;
3. a production-progress update;
4. a follow-up email;
5. a professional response to a complaint.

Output

Five-message correspondence package.

CPMK

CPMK-3, CPMK-4, CPMK-7.

References

R2, R3.

Session 5 — Production Meetings, Scheduling, and Progress Reporting

Learning focus

- opening and closing meetings;
- agendas;
- assigning responsibilities;
- reporting progress;
- discussing deadlines;
- interruptions and turn-taking;
- agreeing and disagreeing;
- action points and minutes.

Language focus

- meeting expressions;
- future arrangements;
- present perfect for progress;
- expressions of agreement and disagreement;
- clarification and confirmation;
- summarizing decisions.

Learning activities

1. Listening analysis of a production meeting.
2. Agenda-writing workshop.
3. Simulated weekly production meeting.
4. Problem-solving discussion involving a delayed project.
5. Note-taking exercise.
6. Preparation of formal minutes and action points.

Assignment

Meeting Simulation and Minutes

Groups conduct a recorded 10–12-minute production meeting. Each student must speak and perform a designated role.

The group submits:

- meeting agenda;
- meeting recording;
- minutes;
- action-point table.

Output

Recorded meeting and meeting documentation.

CPMK

CPMK-2, CPMK-4, CPMK-8.

References

R3, R6.

Session 6 — Describing Visual, Audio, and Interactive Concepts

Learning focus

- describing mood, style, atmosphere, and experience;
- visual composition;
- cinematography;
- color and lighting;
- character and environment design;
- sound and music;
- user interaction;
- creative references.

Language focus

- precise adjectives;
- sensory language;
- comparative structures;
- cause-and-effect expressions;
- language for interpretation;
- avoiding vague adjectives;
- explaining creative rationale.

Learning activities

1. Description of a visual mood board.
2. Comparison of two visual styles.
3. Audio-description exercise.
4. “Show versus tell” language workshop.
5. Two-minute impromptu concept presentation.
6. Peer feedback on clarity and vocabulary precision.

Assignment

Creative Treatment Paragraphs

Students prepare a 500-word treatment section containing:

- visual direction;
- audio direction;
- emotional tone;
- audience experience;
- three creative references;
- rationale for major creative choices.

Output

Creative treatment section.

CPMK

CPMK-1, CPMK-3, CPMK-5, CPMK-6.

References

R1, R5.

Session 7 — Loglines, Synopses, and Media Treatments

Learning focus

- core narrative idea;
- premise;
- character or subject;
- objective and conflict;
- audience interest;
- logline;
- short synopsis;
- treatment;
- factual and fictional storytelling.

Language focus

- active verbs;
- present tense for synopses;
- concise sentence construction;

- narrative sequence;
- connectors;
- avoiding unnecessary detail;
- maintaining consistent tone.

Learning activities

1. Analysis of sample loglines.
2. Twenty-five-word logline challenge.
3. Logline expansion into a short synopsis.
4. Comparison between fiction and documentary treatments.
5. Peer-review carousel.
6. Oral concept explanation without reading from notes.

Assignment

Project Story Package

Students submit:

- one logline of no more than 35 words;
- one 250-word synopsis;
- one 600–800-word treatment;
- a target-audience statement.

Output

Logline, synopsis, treatment, and audience statement.

CPMK

CPMK-3, CPMK-5, CPMK-7.

References

R1, R4, R5.

Session 8 — Midterm Examination: Creative Project Pitch

Assessment purpose

Students demonstrate their ability to communicate a media concept clearly, persuasively, and professionally in English.

Midterm components

Each student or group delivers a **five- to seven-minute pitch**, followed by a five-minute question-and-answer session.

The pitch must include:

1. project title;
2. background and opportunity;
3. communication problem;
4. target audience;
5. creative concept;
6. logline or central proposition;
7. format and platform;
8. visual and audio direction;
9. production feasibility;
10. expected outcomes.

Learning activities

- formal presentation;
- audience note-taking;
- lecturer and peer questions;
- structured pitch evaluation;
- immediate oral feedback;
- individual reflection.

Midterm submission

- pitch deck;
- presentation outline;
- creative brief;
- logline and synopsis;
- individual speaking reflection.

CPMK

CPMK-2, CPMK-3, CPMK-5, CPMK-6.

Midterm assessment criteria

Criterion	Weight
Organization and clarity	20%
Language accuracy and vocabulary	20%
Persuasive communication	20%
Relevance to media production	15%
Oral delivery	15%
Response to questions	10%

Session 9 — Scriptwriting, Dialogue, and Voice-Over

Learning focus

- script format;
- scene headings;
- action descriptions;
- dialogue;
- voice-over;
- presenter scripts;
- promotional and explanatory scripts;
- writing for the ear.

Language focus

- natural spoken English;
- sentence rhythm;
- contractions;
- concise action verbs;
- tone and character voice;
- punctuation for oral delivery;
- pronunciation, stress, and intonation.

Learning activities

1. Script-format analysis.
2. Converting written prose into spoken language.
3. Dialogue-revision exercise.
4. Voice-over reading and timing.
5. Table read.
6. Peer feedback on naturalness, clarity, and duration.

Assignment

Short Audiovisual Script

Students write either:

- a two- to three-minute fiction scene;
- a 90-second promotional video script;
- a two-minute documentary voice-over;
- a presenter script for a digital program.

Students also submit a recorded table read or voice-over draft.

Output

Formatted script and recorded performance.

CPMK

CPMK-3, CPMK-5, CPMK-7.

References

R4, R5.

Session 10 — Interviewing and Documentary Communication

Learning focus

- pre-interview research;
- open and closed questions;
- follow-up questions;
- active listening;
- neutral and leading questions;
- rapport;
- clarification;
- consent and sensitive topics;
- interview transcription.

Language focus

- question structures;
- indirect questions;
- probing expressions;

- paraphrasing;
- acknowledging responses;
- transitions;
- respectful and nonjudgmental language.

Learning activities

1. Evaluation of effective and ineffective interview questions.
2. Interview-question sequencing.
3. Paired pre-interview exercise.
4. Recorded documentary-style interview.
5. Active-listening observation checklist.
6. Transcript editing and quotation selection.

Assignment

English Interview Package

Students submit:

- research notes;
- 10 primary questions;
- five possible follow-up questions;
- a five- to seven-minute recorded interview;
- selected transcript;
- 200-word ethical reflection.

Output

Interview guide, recording, transcript, and reflection.

CPMK

CPMK-2, CPMK-4, CPMK-7.

References

R1, R4.

Session 11 — On-Set, Studio, and Production-Site Communication

Learning focus

- giving instructions;
- confirming readiness;
- safety communication;
- equipment requests;
- technical troubleshooting;
- reporting delays and incidents;
- call sheets;
- production notes;
- communication under time pressure.

Language focus

- imperatives;
- polite commands;
- modal verbs;
- conditional sentences;
- confirmation loops;
- problem–cause–solution structures;
- concise technical reporting.

Learning activities

1. On-set command and response simulation.
2. Equipment problem-solving role-play.
3. Call-sheet reading exercise.
4. Safety briefing simulation.
5. Miscommunication case study.
6. Incident-report writing workshop.

Assignment

Production Communication Documents

Students prepare:

- an English call sheet;
- a safety briefing;
- an equipment request;
- a 200-word incident or problem report;
- a proposed corrective-action statement.

Output

Production communication package.

CPMK

CPMK-1, CPMK-3, CPMK-4, CPMK-8.

References

R1, R5.

Session 12 — Digital Copywriting for Social Media and the Web

Learning focus

- headlines;
- captions;
- calls to action;
- platform-specific writing;
- website copy;
- short-form promotional content;
- audience engagement;
- brand voice;
- ethical persuasion.

Language focus

- concise sentence construction;
- active voice;
- persuasive verbs;
- tone adaptation;
- parallel structure;
- keyword placement;
- inclusive language;
- editing for brevity.

Learning activities

1. Comparison of captions across platforms.
2. Headline-rewriting challenge.
3. One-message, three-platform exercise.
4. Brand-voice analysis.
5. Call-to-action workshop.
6. Peer editing based on clarity, relevance, and engagement.

Assignment

Multi-Platform Copy Package

Students create English-language copy for one media project:

- one website project description;
- one Instagram caption;
- one TikTok or short-video caption;
- one LinkedIn project announcement;
- three headlines;
- three calls to action.

Output

Multi-platform copy portfolio.

CPMK

CPMK-3, CPMK-5, CPMK-7.

References

R1, R2, R4.

Digital-writing instruction should address not only textual accuracy but also audience, platform, rhetorical purpose, technology, professional application, and ethical communication.

Session 13 — Subtitling, Captioning, Localization, and Accessibility

Learning focus

- subtitle purpose;
- translation versus localization;
- readability;
- timing and segmentation;
- speaker identification;
- sound descriptions;
- cultural adaptation;
- accessibility;
- consistency in names and terminology.

Language focus

- concise reformulation;
- reduction without meaning loss;
- punctuation;
- natural equivalence;
- register adaptation;
- spelling consistency;
- descriptive language for non-speech information.

Learning activities

1. Subtitle-error analysis.
2. Dialogue-reduction exercise.
3. Translation and localization comparison.
4. Captioning for sound effects and music.
5. Timed subtitle practice.
6. Peer quality-control screening.

Assignment

Subtitling and Localization Task

Students produce English subtitles for a two- to three-minute Indonesian-language media clip.

Required submission:

- subtitle file;
- clean English transcript;
- terminology sheet;
- 200-word localization rationale;
- quality-control checklist.

Output

English subtitles and localization documentation.

CPMK

CPMK-3, CPMK-4, CPMK-7, CPMK-8.

References

R2, R4, R5.

Session 14 — Project Proposals, Client Communication, and Negotiation

Learning focus

- proposal structure;
- problem and solution;
- scope of work;
- timeline;
- deliverables;
- budget rationale;
- revisions;
- negotiation;
- client feedback;
- managing expectations.

Language focus

- persuasive proposal language;
- conditionals;
- hedging;
- recommendations;
- explaining cost and value;
- negotiating alternatives;
- accepting and challenging feedback professionally.

Learning activities

1. Proposal-section analysis.
2. Scope-of-work drafting.
3. Budget-justification exercise.
4. Client–producer negotiation simulation.
5. Responding to difficult feedback.
6. Revision-confirmation email.

Assignment

Media Project Proposal

Groups prepare a 1,200–1,500-word English proposal containing:

1. executive summary;
2. project background;

3. problem or opportunity;
4. target audience;
5. proposed solution;
6. creative approach;
7. scope and deliverables;
8. schedule;
9. budget rationale;
10. risk and revision policy;
11. expected outcomes.

Output

Professional media proposal.

CPMK

CPMK-3, CPMK-4, CPMK-6, CPMK-7, CPMK-8.

References

R1, R3, R6.

Session 15 — Portfolio Communication and Final-Project Clinic

Learning focus

- résumé;
- professional biography;
- portfolio statement;
- showreel description;
- project case study;
- press kit;
- project credits;
- final-pitch structure;
- question-and-answer preparation.

Language focus

- achievement verbs;
- concise professional statements;
- contribution descriptions;
- reflective language;

- evidence-based claims;
- signposting;
- answering challenging questions.

Learning activities

1. Résumé and biography review.
2. Portfolio case-study workshop.
3. Showreel-description exercise.
4. Final-pitch rehearsal.
5. Mock question-and-answer session.
6. Peer review of the final communication package.
7. Final revision planning.

Assignment

Final Portfolio Preparation

Students submit drafts of:

- one-page résumé;
- 150-word biography;
- 300-word portfolio statement;
- project case study;
- showreel description;
- final pitch deck;
- anticipated question-and-answer sheet.

Output

Professional portfolio package and revised pitch deck.

CPMK

CPMK-3, CPMK-6, CPMK-7, CPMK-8.

References

R1, R3, R5.

Session 16 — Final Examination: Media Project Presentation and Defense

Final-examination format

Each group presents an integrated media-production project in English.

Presentation duration

- **Presentation:** 7–10 minutes;
- **Media demonstration:** up to 3 minutes;
- **Question and answer:** 7–10 minutes.

Presentation content

1. project background;
2. communication problem or opportunity;
3. target audience;
4. creative concept;
5. media format and platform;
6. sample content;
7. production workflow;
8. English communication strategy;
9. ethical and accessibility considerations;
10. distribution or business potential;
11. expected outcomes.

Final submission

Students submit an **English Media Production Communication Package** containing:

- creative brief;
- professional correspondence sample;
- meeting agenda and minutes;
- logline and synopsis;
- treatment;
- script, voice-over text, or interview guide;
- production communication document;
- multi-platform copy;
- English subtitles or captions;
- project proposal;
- pitch deck;
- professional biography;
- portfolio case study;
- individual reflection and contribution statement.

CPMK

CPMK-1 to CPMK-8.

9. Midterm Examination

Midterm title

English Creative Project Pitch

Format

Individual or group pitch based on a proposed media project.

Required documents

- creative brief;
- logline;
- synopsis;
- audience profile;
- creative treatment;
- pitch deck;
- presentation outline.

Assessment rubric

Component	Weight
Content organization	20%
Vocabulary and grammatical control	20%
Clarity and conciseness	15%
Persuasive communication	15%
Pronunciation and oral delivery	15%
Visual support	5%
Question-and-answer performance	10%
Total	100%

10. Final Examination

Final title

English Media Production Communication Package and Professional Pitch

Project options

Students may develop communication materials for:

- short film;
- documentary;
- animation;
- game;
- music or audio production;
- podcast;
- advertising campaign;
- social-media campaign;
- comic;
- photography project;
- fashion-media project;
- performing-arts production;
- interactive-media project;
- toy or character intellectual property;
- streaming or digital-content program.

Final-project requirements

The project must demonstrate:

1. clear professional English;
2. appropriate media-production terminology;
3. audience awareness;
4. coherent creative communication;
5. professional documentation;
6. platform adaptation;
7. ethical and inclusive communication;
8. effective presentation;
9. individual accountability;
10. potential professional application.

11. Assessment Structure

Assessment Component	Weight
Attendance, participation, and professional conduct	10%

Assessment Component	Weight
Vocabulary, listening, and language exercises	10%
Written production assignments	20%
Speaking simulations and production communication	10%
Midterm Creative Pitch	20%
Final English Media Production Communication Package	20%
Final presentation and project defense	10%
Total	100%

12. General Assessment Rubric

Criterion	Excellent: 85–100	Good: 75– 84	Satisfactory: 65–74	Limited: 55– 64	Inadequate: Below 55
Content and relevance	Highly relevant, complete, and professionally developed	Relevant and generally complete	Adequate but lacks depth	Partially relevant or incomplete	Does not address the task
Organization	Logical, cohesive, and easy to follow	Mostly well organized	Basic organization is visible	Ideas are inconsistently organized	Disorganized and difficult to follow
Vocabulary	Precise and varied media-industry vocabulary	Appropriate vocabulary with minor limitations	Sufficient vocabulary for basic communication	Repetitive or frequently inaccurate vocabulary	Vocabulary prevents understanding
Grammar	Accurate and controlled, with minor non-obstructive errors	Generally accurate	Several errors but meaning remains clear	Frequent errors affect clarity	Errors seriously obstruct meaning
Professional tone	Fully appropriate to audience	Mostly appropriate	Inconsistently appropriate	Frequently inappropriate	No awareness of professional context

Criterion	Excellent: 85–100	Good: 75–84	Satisfactory: 65–74	Limited: 55–64	Inadequate: Below 55
	and context				
Oral delivery	Clear, confident, natural, and engaging	Clear with minor hesitation	Understandable but dependent on notes	Frequent hesitation and unclear delivery	Communication frequently breaks down
Media application	Language is effectively integrated into a realistic media workflow	Appropriate media application	Basic connection to media practice	Limited professional application	No meaningful application
Ethics and accountability	Full attribution, transparency, inclusivity, and professional responsibility	Minor issues only	Basic ethical requirements met	Incomplete ethical documentation	Serious ethical or attribution problems

13. Professional and Academic Requirements

Students must:

- communicate respectfully with lecturers, clients, subjects, performers, and team members;
- produce original work;
- cite and credit external materials;
- distinguish between their own writing and machine-generated assistance;
- verify technical vocabulary and factual claims;
- disclose relevant use of generative artificial intelligence;
- protect confidential project or client information;
- use inclusive and non-discriminatory language;

- provide individual contribution evidence in group projects;
 - meet production and submission deadlines;
 - maintain orderly versions and filenames;
 - respond constructively to feedback;
 - use English during designated simulations, presentations, and assessments.
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14. Recommended Core References: 2022 and Later

R1

Thompson, J. D., & Weldon, J. (2022). *Content production for digital media: An introduction*. Springer Nature.

This reference covers content production for journalism, marketing, public relations, social media, community management, vlogging, podcasting, ethics, and intellectual property.

R2

Lawrence, D. (2022). *Digital writing: A guide to writing for social media and the web*. Broadview Press.

The book addresses writing for digital channels, professional communication, rhetorical decision-making, technology, and ethical issues in digital writing.

R3

Darics, E. (Ed.). (2022). *Language awareness in business and the professions*. Cambridge University Press.

This volume examines professional communication, leadership discourse, entrepreneurship, business communication, sociolinguistic awareness, and professional communicative competence.

R4

Freberg, K. (2022). *Portfolio building activities in social media: Exercises in strategic communication* (2nd ed.). SAGE Publications.

Relevant sections address strategic writing, audience analysis, content creation, professional branding, ethics, platform communication, and portfolio development.

R5

Schugar, J., Penny, C., & Glatt, H. (2024). *The digital storytelling handbook*. Pennsylvania Alliance for Design of Open Textbooks.

This open textbook introduces digital storytelling and provides practical tools for planning, creating, and evaluating digital stories.

R6

Basturkmen, H. (2025). *Core concepts in English for specific purposes*. Cambridge University Press.

This reference provides the theoretical basis for teaching specialized English according to learners' academic and professional communication needs.

R7

Griffey, J. V. (2025). *Digital media production for beginners*. Routledge.

The book provides an applied introduction to contemporary digital-media production for students in communication, advertising, journalism, public relations, and related creative fields.

15. Suggested Final Output Standard

At the end of the semester, each student should be able to demonstrate the following integrated outcome:

The student can communicate a media-production idea in professional English from the initial brief through development, coordination, production documentation, promotional communication, portfolio presentation, and final project defense.

The final outcome should not be assessed solely through grammatical accuracy. Assessment must also consider:

- communicative effectiveness;
- professional appropriateness;

- audience awareness;
- media-industry relevance;
- clarity of creative intention;
- responsiveness during collaboration;
- ethical communication;
- capacity to revise and improve;
- ability to use English in realistic media-production situations.