

JOURNALISM III
LITERARY MEDIA & COMMUNICATIONS
DUKE ELLINGTON SCHOOL OF ARTS

MR. KOYE OYEDEJI (ROOM 11)

WE WELCOME YOU TO THE DUKE ELLINGTON SCHOOL OF THE ARTS LITERARY MEDIA and COMMUNICATIONS DEPARTMENT, WHERE OUR MISSION IS:

The Literary Media and Communications Department's (LMC) goal is singular, to train its student in the different strands of communication (written, verbal and new media), considering how this translates to the marketplace. This department necessitates interdisciplinarity, including, but not limited to LMC, Theater, Museum Studies, Visual Arts, and TDP (recording studio). Our aim is to dismantle the sometimes self-indulgent, and strictly cathartic workshop model of writing and leave in its place a department that imparts to its students the notion that they are writing to work, rather than just writing to write. The department has five strands, that are product driven, products that range from performance, to print, archival, to design, research to debate, and within the strands, culminating work both within the Duke Ellington School of the Arts (copy and content for the Ellington website, developing archives of Ellington work, creating script in the areas of performance/performance marketing, writing copy and public service announcements, serving as viable extension/support mechanism of and for Ellington Fund, to name a few), and outside the context of the school.

Strand One – Research, Public Speaking, Speech, and Debate (within this formation of an interdisciplinary, Ellington Debate team that competes within the District of Columbia, eventually, nationally) -----this discipline would encompass LMC, Museum Studies, and Theater

Strand Two – Dramatic Writing and the Construction and Understanding of Character ----this discipline would encompass LMC and Theater

Strand Three – Magazine, Newspaper, and Online (borrowed from Syracuse Graduate Program in New Media studies), in addition to serving as the magazine, print and online face of Ellington, this strand could also liaison/serve the parent community through blogs, and work in conjunction with Ellington Fund to market and deliver Ellington brand to outside/funding communities –this discipline would encompass LMC, Museum Studies, and Visual Arts

Strand Four – Film and New Media, in addition to the screenwriting component, this strand could serve as the archiving entity for Ellington, pod casting that would complement strand three and also in conjunction with branding for the institution/Ellington Fund. Additionally copy/psa writing/content writing across discipline---this strand would encompass LMC, Museum Studies, and TDP, Theater

Strand Five – Internship (across discipline)

Journalism III

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Course Description

The aim of the Journalism component at this stage is to encourage students to think beyond the role of a traditional journalist to that of the cultural critic. Journalism III is a series of classes that work to collapse the boundaries between disciplines such as research, commentary, debate and public speaking illustrating how all of these feed into each other and how a modern day writer must be able to call upon traits from each discipline, be that the journalist that needs to inject some creativity into his articles, or the writer that is commissioned to produce an essay in tribute to John Updike.

It seeks to draw the writer away from the comfort of his self-awareness and self-knowledge and challenge them to think about “the game”, the business of writing and the world the writer operates in outside of education; the cross-pollination of skills that he or her could and should acquire in order to thrive in today’s world. Our aim to create a foundation, for which students will be able to not just write and revise a story, but be able to understand how their story fits into the larger social context of the world today. We want our students to be confident enough to speak in public settings, to debate the issues of today and the future, to feel able enough to accept a variety of commissions from radio writing to research and break down the loosely veiled partitions between one form of written work and another.

The course will consist of a series of written assignments of which students will have the chance to revise and included in their ten piece portfolio for final submission at the end of the semester.

FIRST ADVISORY

Discussion

Only half of a writers work is done on the page. Not only is the writer and cultural critic often called upon to defend their views and their work, but they are also asked to make appearances on panel discussions, television, radio and in newspaper commentary.

The writer and cultural critic is also a public intellectual that is asked to form logical arguments and opinions on issues with a degree of emotional distance from the topic, considering both sides of an argument and questioning the relevance, consequence and validity of opposing views. In addition to this, many writers today also work in university environments where intellectual arguments are a staple part of their lives.

Students will be expected to learn how to research, and prepare an argument as well as form views based on impromptu discussion and to play out these debates in a variety of scenarios, the formal debate, the radio discussion, the newspaper commentary, the online blog discussion.

Students will

- Learn the principals of argument and discussion based on a series of academic texts / lectures / exercises.
- Learn how to incorporate research, data and statistics to back up arguments in a debate.
- Analyse some of the most famous debates / discussions in history, including the Kennedy/Nixon debate, the Frost / Nixon interview
- Participate and engage in a series of debates / discussion. Students will be asked to research the political history of former Mayor Marion Barry and Radio host Petey Greene and will be asked to debate discuss their merits / faults.

Output: The target would be to podcast these discussion on the Literary Media website / blog.

SECOND ADVISORY

Culture and Consumerism

What is culture? How can it be analyzed? How is culture represented and who represents U.S. national identity? Students will explore this and the notion of America as a world power and Cultural Imperialism.

Students will examine post 9-11 America and the rise of President Barack Obama as well as a number of other international affairs.

The aim of this unit is to engage students in critical thinking and employing transferable skills.

Output: writing assignments, class presentations and final essays, the highest marked essay of the year will be submitted for publication on the website / in the end of the year journal.

THIRD ADVISORY

Review and Criticism

This unit will explore the notion of review and criticism in a more concerted way than Journalism I and Journalism II.

Students will learn the principles of criticism. They will be expected to read texts, identify the themes and issues raised within texts and to be able to discuss these in class as well as form essays. They will consider the use of imagery, illusion and irony in texts as well as the use of other techniques, metaphor, simile, etc.

Concept and Context – Students will be expected to grasp the concepts explained in class and to gather a working sense of the context to each piece of writing examined, from author background to historical and social context, as well as the place in which a piece of writing fits into a larger corpus of work.

Output: writing assignments, class presentations and final essays, the highest marked essay of the year will be submitted for publication on the website / in the end of the year journal.

FOURTH ADVISORY

Creative Non-Fiction/Memoir

In this course students will consider the elements that go into creating a good memoir/creative non-fiction, they will consider the cause and effect as well as the action and reaction of plot, emotion and imagery and how the theme should feed into every element of the story.

Students will look at areas such as dialogue, exposition and characterisation, as well as the notion of “show and not tell”. Students will discuss proportion, beats, monologue, voice, cliché, satire and irony. We will also consider the idea of self-editing, revision, cutting and extraction and open students to the practice of rigorously re-drafting work.

As beginners writers often encounter the problem of getting caught up in their work, of being “too closely tied to the work” which makes them unable to fully grasp the faults in their technique, and at times the fundamentals of writing. While students will be encouraged to draw on their experiences, oftentimes this inability to create separation between the writer and the craft coincides with the attempt to compose a larger piece of work that possesses a high degree of autobiographical content. To counter this, students will be asked to adopt the “quality not quantity” approach, focusing on the constant revision of small pieces of work to bring them up to a publishable standard, rather than writing a novel, novella or poetry collection. We are confident that once the techniques of writing are mastered, students can go on to apply these disciplines to larger pieces of work.

Students will

- Analyze a series of Creative Non-Fiction / Memoir work.
- Take part in a series of exercises, individually and in groups.
- Complete and revise up to a publishable standard two creative non-fiction articles.

Output: work will be published in the Ellington Chap Books series, online, read at Ellington events and be submitted for consideration for publication in external magazines.

GRADING

Students will be graded in three primary areas:

Classroom Participation and Quality of Contribution/Return of written agreements: **10%**

Writing Assignments: **30%**

Final Portfolio: **60%**

COURSE REQUIREMENTS:

- Signed agreements – Class Rules, Student Information and Agreement to acquire key texts (Return of agreements goes towards Classroom Participation and Quality of contribution grading, failure to return agreements leads to deduction.)
- Current functioning e-mail address.
- Students must have a flash drive.
- Students must contribute to the class by way of verbal communication.
- Computer, Printer and Internet accessibility outside of Duke Ellington School to dialogue with instructor on ways to improve work and presentations.
- Respect for the works and classroom contributions of others and the willingness to learn how to critique constructively.
- Attendance and promptness are essential for all classes.
- Timely completion and submission of assignments, late work will not be accepted and student will be marked as failed assignment.
- Maintenance of course notebook in compliance with periodic notebook checks.
- Regular and comprehensive note-taking

THE USE / CHARGING OF CELL PHONES WILL NOT BE TOLERATED IN CLASS; ANY PHONES VISIBLY SEEN SHALL BE CONFISCATED AND DELIVERED TO FATHER PAYNE FOR COLLECTION.

MATERIALS NEEDED:

Binder with college-ruled paper
Suitable portfolio case
Writing instruments
Notebook

Standards

- Discussion
- Questioning, Listening, and Contributing
- Oral Presentation
- Vocabulary Development
- Text – Expository, Document and Procedural Text, Argument and Persuasive Text
- Connections
- Genre, Theme
- Fiction, Literary Nonfiction
- Poetry
- Drama
- Style and Literature
- Traditional Narrative
- Imaginative/Narrative Writing
- Revision

A Note on Grading: For Students and Parents

A grade is final. I will not change grades on the result of a discussion. I am available to discuss any concerns that you might have, but will not be able to change the grade for any work submitted and marked.

A Note on Absence and Tardiness

You will be marked tardy if you fail to show up in class before the bell rings.

It is important to note that the school has implemented a policy whereby **five unexcused instances of tardiness equal an absence** per advisory. Five unexcused absences from a class in any single advisory will **result in automatic failure of that class** regardless of the level of work submitted. **This is an automatic process that takes place on our administration system. As teachers we are in no position to overturn this process/grade.**

Five unexcused tardiness = 1 absence.

Five unexcused absences = failure.

Methodology

The course utilizes the "Triangle Method," a methodology of learning. The methodology references the triangle as a shape, in that all sides of a triangle are equal and equidistant, and in this methodology the sides are **Character/Context, Compassion, and Citizen**. The "Triangle Method" does this because it is our contention that we need to produce students who understand that knowledge, language, information, indeed art, are not privileged spaces. The idea, within the "Triangle Method" is that the student makes no decision about which part of learning, which part of the "Triangle" is more important, but rather how each, in concert, produces lifelong learners.