



JOURNALISM III

LITERARY MEDIA & COMMUNICATIONS

DUKE ELLINGTON SCHOOL OF ARTS

MR.OYEDEJI (ROOM EIGHTEEN)

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

~~JOURNALISM III~~ IS BETTER KNOWN AS THE PRINCIPLES OF WRITING III – FICTION WRITING, CREATIVE NON-FICTION, JOURNALISM, LIFESTYLE JOURNALISM

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Course Description

The aim of the course at this stage is to encourage students to think beyond the role of a traditional writer to that of the cultural critic. The course 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.

The Principles of Writing III seeks to draw the writer away from the comfort of his self-awareness and self-knowledge and challenge them to think about 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. The unit aims 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.

UNIT I & II

INDIVIDUAL CREATIVE DEVELOPMENT PROGRAM (ICDP)

Seniors will be expected to complete an individual creative development program (ICDP). The ICDP is a six-to-eight week creative project. Seniors will be charged with designing and implementing their own piece of creative work and presenting it after the duration of the project development period is complete.

THE CREATIVE PROJECT

Projects may range from a short story to a documentary and everything creative that sits in-between. However the ICDP is not based solely on the finished piece of work, students will be expected to present and display the mechanics/mechanisms employed in their work and outline the journey towards completion of their project.

This will include:

Character Breakdowns (where relevant)

Synopsis (where relevant)

Full treatment (where relevant)

The Creative Project (script, short story, play etc.) with supporting images (where relevant).

Three page report on the project / creative process (Mandatory)

The presentation (video, reading, dramatisation etc.)

Weekly progress reports (maximum 1 page/minimum half page)

Mentoring Notes

Mentoring Report

Any student that attempts to submit work previously completed or work submitted for a different class will be penalised and automatically receive a fail grade (F) for the advisory.

The entire advisory grade will be based on the ICDP, broke down into its different components:

Mentoring Notes
Peer's Evaluation
The Creative Project
The Presentation
The Project Report
Weekly Progress Reports
Supporting Materials (Synopsis etc.)

WEEKLY PROGRESS REPORT

Students will be required to complete a weekly progress report, minimum half a page and maximum one page, to be handed in during the Tuesday drop in sessions.

PROJECT REPORT

Students are required to submit a project report on their creative project taking into account the progress and development of the project, the challenges faced and the relevant solutions, the report should be a minimum of three pages.

PEER TO PEER MENTORING

It is encouraged that students work together to support each other's projects. However, each student will be assigned a MANDATORY peer support partner. This assigned student is expected to lend support to their peer's project (within reason).

Students will be expected to keep a journal of notes on how/when/where their peer lent their support to your project (this journal will go towards students final grade) and they will be asked to assess / grade the peer support's contribution towards their project (which will go towards their final grade).

CLASS TIME

Students will be expected to assess each student's project in progress. In addition to this, class will also include tutor lectures relevant to the projects being conducted.

UNIT III

REVIEW AND CRITICISM

This unit will explore the notion of review and criticism. 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.

Text Used: Kraus, Nicole – The History Of Love

UNIT IV

Identity, 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.

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

GRADING

Students will be graded in three primary areas:

Classroom Participation and Quality of Contribution/Return of written agreements.

Writing Assignments.

Final Portfolio.

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.

LMC Code of Conduct Policy

In the Literary Media & Communications Department we believe in holding our students to a very high standard of conduct. It is our belief that an early understanding of how you are expected to carry yourself in the working world will instill a valuable set of tools; soft skills that will serve you well for years to come.

In light of this we have created a simple code of conduct and grievance procedure that will enable both faculty and students alike to maintain a professional learning environment.

We expect students, faculty and guests:

- To be respectful of one another, and to carry themselves with both intelligence and humility.

We expect students:

- To dress appropriately.
- To hand in completed assignments on time. Late and incomplete work is unacceptable.
- Absence and tardiness will not be tolerated.
- Disruptive behavior will not be tolerated.
- Poor participation will not be tolerated.
- To respect the individual classroom rules of all teachers, both arts and academics (For example, no food and drink around the computer equipment in the lab).

Students who fail to comply with the above will be subject to a penalty scoring system:

Five-Point Penalty System

There will be two soft warning before a student accumulates their first penalty point.

1pt: Mediation and possible detention.

2pts: Parent contacted.

3pts: Parent/Teacher conference with Chair.

4pts: Student placed on probation list, consultation with Father Payne.

5pts: Student is placed on Transfer list.

LMC Grievance Procedure

We believe that students are entitled to a voice and want to give them that space to air any concerns they might have. However we believe it's important that students express their grievances in the correct manner, to ensure that there is no conflict and that their complaints are both heard and handled appropriately.

We believe that this formal procedure will help create a healthy environment in which to learn, as well as eliminate any potential conflict and miscommunication.

Complaint with Member of Staff

If a student believes they have a concern or complaint with a member of staff, we ask that students not confront that person but rather, in the first instance, seek out another member of staff in the department. That member of staff will act as a mediator to resolve any dispute.

If they feel as if their grievance has not been resolved at that first stage, students have the recourse to then put their complaint into writing and discuss the issue with the department Chair.

We do believe we can resolve most disputes internally in a professional manner and will work hard to achieve this, however if students still feel as if the matter has not been tackled to their satisfaction, it is within their right to:

- Request a parent / teacher conference with Chair present
- Put their concerns into writing to the Dean of Arts / Dean of Students
- Put their concerns into writing to the Principal.

Complaint with Fellow Student

If a student believes they have a concern or complaint with a fellow student, again, we ask that you do not confront that student. You should seek out a member of staff who will in the first instance attempt to mediate on your behalf. If the complaint cannot be resolved at this stage, students have the right to follow the same steps they would take with a staff grievance.