



JOURNALISM II
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 II

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

Tutor: Mr. Koye Oyedeji

Room: 18

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Course Description

Students will further explore the principles of writing, applying a range of expository techniques to their essay writing. Students will further develop their approaches to writing through working across three strands: the theoretical approach, and the practical approach (publishing projects) and an external journalism program run in collaboration with our partners The Washington Post Young Journalists Development Program and George Washington University's Prime Movers Program.

The course will consist of a series of seminars written assignments of which fiction, essays and non-fiction writing will emerge. To compliment this, students will have a series of workshops and practical exercises, designed to be a fun alternative to exploring their writing.



UNIT I

JOURNALISM: THE WASHINGTON POST / GW PRIME MOVERS & LMC
YOUNG JOURNALIST PROGRAM

CREATIVE WRITING: Character: Casting Shadows + Plot: A Question of Focus
/ Exploring Jerome Sterns "Shapes of fiction": The Façade, Juggling, Iceberg
and Last Lap techniques.

THEORY: WRITING A PAPER USING RESEARCH / MLA STYLE

PROJECT: Project: Me (The Reinvention of the American Teenager)

BOOK STUDY: *Micro Fiction* edited by Jerome Stern

UNIT II

CREATIVE NON-FICTION: BIOGRAPHY WRITING

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.

JOURNALISM: THE WASHINGTON POST / GW PRIME MOVERS & LMC
YOUNG JOURNALIST PROGRAM

CREATIVE WRITING: Point of View: The Complete Menu + Description: To
Picture the Words Exploring Jerome Sterns "Shapes of fiction": The Trauma,
Specimen, Gathering and A Day In The Life techniques.

PROJECT: Project: Me (The Reinvention of the American Teenager)

BOOK STUDY: The Autobiography of MALCOLM X

UNIT III

JOURNALISM: LIFESTYLE JOURNALISM / DAISY JAMES

CREATIVE WRITING: Exploring Jerome Sterns "Shapes of fiction": The Onion, Journey, Visitation, and Aha techniques.

THEORY: WRITING ABOUT LITERATURE

PROJECT: RE/ISSUE – A TRIBUTE TO THE CONCEPT ALBUM

BOOK STUDY: Danielle Evans *Before You Suffocate Your Own Fool Self*

UNIT IV

JOURNALISM: LIFESTYLE JOURNALISM / DAISY JAMES

CREATIVE WRITING: Dialogue: Talking It Up + Setting & Pacing + Exploring Jerome Sterns "Shapes of fiction": The Bear At The Door, Snapshot, Blue Moon and Explosion techniques.

THEORY: WRITING IN THE WORK OF WORK – Business Letters / Professional Writing

PROJECT: RE/ISSUE – A TRIBUTE TO THE CONCEPT ALBUM

BOOK STUDY: Victor LaValle *Slapboxing With Jesus*

Projects

DAISY JAMES EDITORIAL

Students will be expected to take charge of the editorial direction of the student magazine, and act as the principle point of contact as well as the main contributors. The aim is to produce one publication per semester.

ROOM 18

Students will be expected to produce the 11th grade Bi-Monthly issues of the Literary Zine "Room 18" based on work that has emerged out of their creative writing workshops.



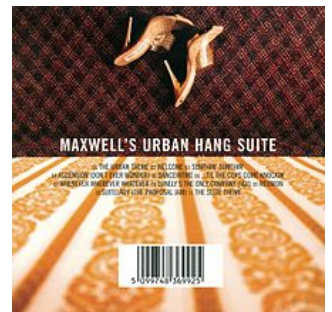
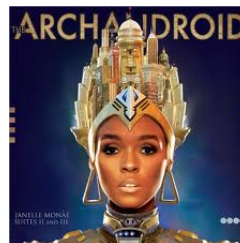
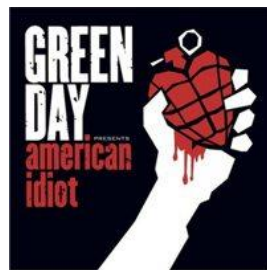
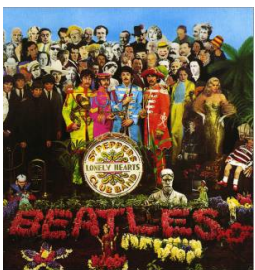
PROJECT: ME (THE REINVENTION OF THE AMERICAN TEENAGER)

Through a series of exercises, workshops, discussions and lectures, students will consider race, culture, gender and identity as they move towards making an attempt to define themselves as American Teenagers. Students will consider the role that media, peers and adults play in attaching labels to youth.

PROJECT: RE/ISSUE – A TRIBUTE TO THE CONCEPT ALBUM

In music, a **concept album** is an album that is "unified by a theme, which can be instrumental, compositional, narrative, or lyrical." Commonly, concept albums tend to incorporate preconceived musical or lyrical ideas rather than being improvised or composed in the studio, with all songs contributing to a single overall theme or unified story. This is in contrast to the practice of an artist or group releasing an album consisting of a number of unconnected (lyrically or otherwise) songs performed by the artist.

Students will chose a musical concept album to re-interpret through a series of different media, a different medium per song (online, short story, article, poem, video, essay, drama, monologue), experimenting with form, theme and creativity to bring ideas across from the concept album and fuse them with their own.



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.

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 Non-fiction
- Drama
- Style and Literature
- Traditional Narrative
- Imaginative/Narrative Writing
- Revision

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.

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.

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.