

Literary Media Arts Department Handbook
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THE ELLINGTON CREED

Members of the Ellington Community contribute to their own lives and support their community members through:

COMMITMENT	The habit of applying your talents to a task or project
RESPONSIBILITY	Acting in a way that acknowledges the connection and duty you have to yourself and others
EMPOWERMENT	Recognizing the innate potential of every individual to contribute to his or her school, community, world
EXCELLENCE	Striving to meet a standard that demonstrates mastery of an idea or technique
DIGNITY	Conducting yourself, at all times, in a respectful manner that shows you recognize your connection to a present, past and future community

LITERARY MEDIA AND COMMUNICATIONS DEPARTMENT (LMC)

Mark A. Williams, Chair

Koye Oyedeji

Jade Foster

WE WELCOME YOU TO THE DUKE ELLINGTON SCHOOL OF THE ARTS LITERARY MEDIA and COMMUNICATIONS DEPARTMENT!

OUR MISSION:

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)

Artistic Methodology

“As a writer all you can do is fail, and it is within that failure that you see the possibility of success.”

James Baldwin

“Here in Africa there is no caste system. The work is to be ordinary...and it is within that ordinariness that we find how extraordinary we can be.”

Bessie Head

The Literary Media and Communications Department utilizes the “Triangle Method”. Developed by its Chair, Mark A. Williams, this methodology is rooted in the triangle as a shape, in that all sides of a triangle are equal and equidistant. Our methodology is rooted in this because it is our contention that we need to produce students who understand that knowledge, language, and information are not privileged and that all learning can be equal if its arrival point is the whole, the equal whole and not one part. Apparati and language within our educational structure, like disciplines and disciplinarity, academics and the academy, core courses and electives all are examples of privileging a part of the development of the student which amounts to students understanding knowledge in parts as opposed to learning as a process of constructing a whole. The three fundamental tenets of the “Triangle Method” are,

- 1) Context – Through the consideration, examination, research on and about, political, social, historical, and economic context, the student begins to consider a world outside their own. The mechanism within this is the study of character through the prism of acting and writing where the student does not consider them as separate disciplines, but rather

part of a method of learning about people who may or not resemble themselves.

- 2) Compassion – Within the examination of character, the student begins to examine possible and real connections to other characters, other people, other human beings outside the prism of the neighborhood, city, state, nation that the student is from, and considers within these connections how he/she is constructed him/herself and the implications as far as learning within.

- 3) Citizen – The student begins to consider how they through the work within the methodology are participants in learning about who they are and the world they live in, rather than observers in an educational structure that teaches them margins and center, and in so doing the student begins to examine the work community in its regional, state, country, definition, but rather an identity and attendant responsibilities as a global citizen, whose roots are in the service and servicing of their fellow human.

The idea, within the “Triangle Method” is that the student makes no decision about which tenet is more important than the other and in so doing understand that all learning is a process, an ongoing process that is lifelong which is never isolated from the examination of human relationships are their inherent complexity. In this way the method also has its roots in the examination of another triangle, the triangle slave trade which was very much about destruction, the destruction of humanity, of context, of compassion, of global citizenship, of privileging capital, manifest destiny, growth, and the development of nations, which was a glaring example of brutal morality and constructions of superiority and inferiority, and rigid definitions of margin and center. The “Triangle Method” uses the Triangle Slave Trade as a referent, as well as a reminder of why teaching and learning are so urgent in the world we live in.

Departmental Rules and Expectations

Students are expected to regularly attend all classes, workshops, meetings, huddles, author talks, presentations, etc. In addition, students are expected to be on time for all of the aforementioned (with appropriate materials).

Tardiness, Absences, and Sit-Outs - It is the responsibility of students to abide by attendance rules and to clear absences with individual instructors. Regular and punctual attendance to all classes is required, along with full participation. It is the student’s responsibility to provide necessary written excuses from doctors and/or parents and obtain all written assignments to be made up. Three unexcused absences may result in failure. Three unexcused tardies are equal to one absence. It is possible that extended sit-outs, excessive tardiness and repeated absences may serve as grounds for transfer. If return is allowed (at the discretion of the

faculty) the student may be required to repeat courses not completed.

Class Participation - All students are required to fully participate in all class exercises and activities. Students will be regularly called upon to critique the work of other students and to read aloud from their own work. While a student has the right not to participate on occasion (infrequently) they may not opt out on a regular basis. Regular oral participation is required and is a part of a student's graded assessment.

Conduct - In the classroom, hallways, master classes, rehearsals/performances, visits from guest writers, on field trips, etc. students are expected to conduct themselves with professionalism, self-discipline, decorum and restraint at all times. Sleeping is not allowed unless the student has note from the nurse.

Conflict Resolution - Situations that require faculty or administrative intervention should be brought to the attention of the department chairperson who will take the matter through the proper channels until the matter is resolved. ,

Dress Code - Students are not allowed to wear any of the following:

- Belly (midriff revealing) tops
- Cleavage-revealing tops or dresses
- Transparent clothing
- Short-shorts
- Mini-skirts without leggings or tights
- Hats
- Underwear-revealing clothing (either male or female)
- T-shirts with inappropriate statements

Required Materials (students must bring the following required materials to classes at all times)

Assignment Book - Students must have this at all times in each class and they must use it. Students are responsible for knowing what his/her assignment is in each class and when it is due. If a student is absent they are still required to complete the assignment on the given due date unless an extension has been granted by the teacher.

Pens, Paper - students must always have something to write with and on.

Journals- will be given to students by some teachers and must remain in that teacher's possession, unless otherwise stated. In addition, students are expected to keep their own separate journals on a regular basis and may be asked to produce such at any time for any teacher. Journals aid writing students in their own/home "practice" of writing. Writers must practice in the same way musicians, dancers, etc. must practice their craft. Please consult course syllabi for

Notebooks- (one-inch, three-ring, loose-leaf/college ruled paper) are

required in most classes. Please consult course syllabi.

***A Word About Cell Phones - Cell phones must be turned off at all times in the classroom and may not be answered, even if the caller is a parent. (Parents must call the school office if there is an emergency.) If a cell phone rings during class time, the student will first be issued a warning. Thereafter the phone will be confiscated and turned into the front office for parental pickup. The same applies to cell phones being used for text-messaging purposes or to discern what time it is. Cell phones may not be displayed by students unless the teacher has announced a class break.**

Every Literary student must stay informed of department productions and activities. If there is any confusion or uncertainty about anything, students should always check with a teacher.

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Media I - First year course work for this class will be introductory in nature and will focus on building the students' capacity to complete assignments, write when prompted and to create their own prompts so that they can write at times other than when inspiration strikes. This course will include assigned journal writing.

Media II - Students study memoir form of writing in depth covering Sebold's "Lucky" and works by David Sedaris and Augusten Burroughs. Additionally, we explore the fine line between memoir and fiction, looking at Capote's "In Cold Blood."

Students create a family story chart and determine what aspects they may want to explore through memoir.

Students create workshop and revise own their memoirs.

Media III - Students will analyze work from selected writers whose literary voices are distinctive enough to be recognized. They will try on different literary voices by writing in the style of those they have studied. There will also be required journal writing as well as writing about art and writing about nature.

Media IV - Students will learn to "read" the city through virtual visits that will lead to short story production. Students will also read descriptions of the body by writers such as Frederick Douglass, Mary Prince as well as contemporary writers, and will study the body in a variety of settings and presentations. In addition, students will present a final project to an invited audience.

Multicultural Lit I/Playwriting I - This course serves as an introduction to playwriting but more specifically to the examination, understanding and construction of character. Students will primarily look at three playwrights: Chekhov, Beckett and Fugard.

Multicultural Lit II/Playwriting II - This course picks up from Playwriting I and revisits language, voice, dialect and nuance. This is a research-intensive course and students will now move to story. Course will focus on Soyinka, Sistrén and Ibsen.

Tech Writing/Writing for Research/Playwriting III - This course will begin with the close examination of the mechanical construction of a play, specifically format, stage directions, notes, one-act or full-length plays. Students begin work on a ten-minute play using characters they have previously developed. Focus is on Shakespeare, Williams and Albee.

Play Analysis/Senior Project /Playwriting IV - Students will create a one-act or full-length play and will enter these plays in contests such as the Horwitz Playwriting Competition and the Roundabout Theater's playwriting contest. Students will read Hansberry, Lori-Parks, and Wilson.

Writers Workshop I/Creative Writing - Students will do memoir exercises, keep journals, bus journals, create short stories and will begin novellas. Students will read Alice Sebold, Edwidge Danticat and others. Emphasis will be on learning to critique self and others.

Writers Workshop II - Students will complete novellas they began in their first year. (New 10th graders will begin novellas.) Workshops will consist of students critiquing others' novellas as well as reading writers such as Edward P. Jones, Junot Diaz, Sherman Alexie, Jhumpa Lahiri, etc. to understand their own revision and crafting process.

Writers Workshop III - Students will read, examine and deconstruct extensive children's literature and art for the first advisory. Thereafter they will begin process of creating their own children's books. (Students will work with VA the

Writers Workshop IV - Students begin writing on an exchange basis with students at The Field School and Georgetown University. Students are "paired" and given each others' email address. Teachers at each school create joint writing assignments and then give them to students to be completed on their own. Several times during the year students come together to share their writing in the form of a slam or joint reading. In addition, seniors work to create products for their senior presentation. There are possible internship opportunities for seniors.

**Please note above course content is subject to change depending on the number and expertise of faculty in place at commencement of 2008-09 school year. Students will receive specific course syllabi at that time.*

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Generally:

A: indicates superior work

B: indicates good work

C: indicates that the student barely passed the course. Such work is normally not acceptable in a student's primary area of concentration. A student who receives such a grade may be put on formal or informal academic probation.

D: indicates work that does not meet departmental requirements. Students who receive a D must repeat the course or an approved substitute.

F: indicates the student has failed the course.

How Grades are Earned:

A grade of "A" will be earned by the student who:

- Completes his/her class work and assignments thoroughly and in a timely fashion.
- Displays outstanding behavior during classes, workshops, performances, lectures, etc.
- Is always prepared for class and performances with appropriate materials and attitude.
- Assists others, participates in discussions, and works well with peers and teachers.
- Often goes beyond what is expected or required of him/her.

A grade of "B" will be earned by the student who:

- Completes his/her class work and assignments in a timely fashion.
- Displays good behavior during classes, workshops, performances, lectures, etc.
- Is usually prepared for class and performances with appropriate materials and attitude.
- Usually assists others, participates in discussions, and works well with peers and teachers.

A grade of "C" will be earned by a student who:

- Often completes work with nonchalant attitude, and/or in an untimely fashion and/or with bare minimum requirements met.
- Often displays nonchalant attitude and/or discourteous behavior by sleeping, talking, etc. during classes, workshops, performances, lectures, etc.
- Is frequently tardy or absent and/or is generally unprepared for class and performances and/or usually does not have appropriate materials and attitude.
- Often does not participate in discussions and/or is often combative and unable to work well with others.

A grade of “D” or “F” will be earned by the student who:

- Does not complete assigned work in a timely fashion.
- Makes excuses as to why s/he is unable to study, participate or work.
- Skips class, part of class, or leaves early.
- Displays discourteous behavior by sleeping, talking, or not paying attention in performances, lectures, or workshops.
- Does not work well with other students or teachers and/or does not participate in discussions.
- Has limited pride in his/her work.

Failed Courses in Literary Media Department Policy

If a student fails a course in Literary Media, the student is required to take the course again during the following school year or be unable to move on to the next grade level. Failure to pass all courses in the Literary Media department will prevent the student from receiving the arts certificate upon graduation.

Exams/Final Projects or presentations - Final projects or exams are usually a required form of evaluation in the department. Missed exams/final projects or presentations may only be made up if a written absence excuse is presented to the instructor.

Grade Point Average - Students are required to maintain at least a Grade Point Average of “B” in all of their Arts classes and at least a “C” in their Academic classes.

Student Presentations - At the end of the first and third advisories (subject to Chair’s discretion), all students must do individual presentations before the entire department. (Students may invite family and friends to their presentation if so desired.) Students have 20 minutes each during which they must read from at least two pieces of their writing (must be different genres), discuss how they came to write the pieces and discuss their writing career at Ellington. This latter discussion must include their genesis as a writer, their writing process, how they discovered their writing talent and how they have honed it to date, what authors they read, what they have learned in the department, what their writing goals are for the remainder of their time at Ellington and beyond.

*See Sample Student Presentation Evaluation

Senior Presentation - Each senior must complete the same process as outlined above although their presentation must include work from each year s/he has spent in the department. Seniors have 30 minutes for their presentations.

Probation - Students not meeting minimum department requirements may be asked to transfer or be placed on probation. Students may be placed on probation for many reasons. Among them are: (1) not completing creative and/or production work satisfactorily; (2) not progressing toward the completion of requirements at an appropriate rate; (3) not sustaining satisfactory progress in course work and creative work; (4) poor behavior .

All students must maintain a “B” average in their Literary Media classes. A student who fails to meet departmental expectations may have the following actions taken against him/her; probationary status, conduct contract, exclusion from extra-curricular activities, recommended transfer to neighborhood school, or any combination thereof. A panel that may include the department chairperson, the head of school, the dean of arts, the dean of students, a counselor, and a parent/guardian, will be the final arbiter.

Annual Re-Audition Procedure - At the end of each year all students must re-apply to remain in the Literary Media Department. Final determinations will be made based on academic and arts grades, student presentations, student behavior and decorum as well as completion of the re-application process.

Graduation Requirements:

Duke Ellington School of the Arts

Literary Media Arts Department

Three-Year Certificate

Required Credits: 9

Course Code: Credits

Credits (3)

EA1	Writers Workshop II	1
EA5	Media II	1
E55	Multicultural Lit II	1

Credits (3)

EA2	Writers Workshop III	1
EA6	Media III	1
EA8	Play Analysis	.5
EA9	Play Writing	.5

Credits (minimum of 3)

EA3	Writers Workshop IV	1
EA7	Media IV	1
E64	Technical Writing	.5
BA9	Senior Project	.5
BF9	Senior Project	.5
E65	Writing for Res Skills	.5

Four-Year Certificate
Required Credits: 12

<u>Course Code:</u>		<u>Credits</u>
Credits	(3)	
E67	Writers Workshop I	.5
E11	Creative Writing	.5
EA4	Media I	1
E54	Multicultural Lit I	1
Credits	(3)	
EA1	Writers Workshop II	1
EA5	Media II 1	
E55	Multicultural Lit II	1
Credits	(3)	
EA2	Writers Workshop III	1
EA6	Media III	1
EA8	Play Analysis	.5
EA9	Play Writing	.5
Credits	(minimum of 3)	
EA3	Writers Workshop IV	1
EA7	Media IV	1
E64	Technical Writing	.5
BA9	Senior Project	.5
BF9	Senior Project	.5

Performances and Productions

Coffeehouses

There will be two Coffeehouse performances during the year. The final one will be run by the juniors, and only the seniors will read from their work. The other Coffeehouse will be run by the third-years, second-years and first-years respectively. All students in each year must help run the Coffeehouse, including meeting and deciding upon theme, conducting auditions, soliciting food and/or donations, hanging flyers, handling marketing and public relations, setting up and cleaning up, etc. Each student must read from their work at either of the two Coffeehouses.

Readings

First- and second-year students will read from their fiction at an area bookstore at the end of the year. This is a requirement and considered part of the students' final grade.

Year-End Performance

There will be a culminating end-of-the-year production for juniors and seniors. The title and nature of the production will be determined by the department faculty.

Additional Performances

In addition, students may be called upon to perform from time to time, by a teacher and/or administrator. Students are generally expected to perform when called upon unless they have a valid, written excuse from a parent/guardian.

Financing Productions

Finally, financially successful productions require the commitment and hard work of everyone. Parents are asked to assist with the preparation and delivery of meals during production week, volunteer for work in our concession stands, and to place or solicit ads for our program. ALL students are expected to sell a minimum number of tickets to each production (generally 4-10 tickets depending upon projected audience size).

Production Participation

Production participation is evaluated by the faculty or staff member in charge of each area according to the following criteria;

1. Attendance (including readiness and promptness);
2. Engagement; and
3. Application/Improvement.

Resume Requirement

All Literary Media students are required to prepare a resume to be kept on file and updated each school year. This resume will be able to be used for summer programs and job applications as well as college applications, and it will enhance the student's overall portfolio. Students will receive a sample resume from the department and may create the resume during the school year.

Cross-Departmental Transfers

Written special permission is required from the Chairpersons of both departments if a ninth- or tenth-grader is seeking to transfer from one department to another. Transferring is not an option in the eleventh and twelfth grades. All transfer requests must be approved by administration.

Master Workshops/Guest Writer/PEN Faulkner Writers in Schools

On occasion, guest writers will visit the department to discuss their work and sometimes conduct master writing workshops. Additionally, PEN Faulkner Writers in the Schools program sends visiting writers to area public schools and also supplies each student with a copy of the writer's book. Visiting writers have included Sonia Sanchez, Bebe Moore Campbell, Kyoko Mori, E.L. Doctorow, Courttia Newland and others.

These writer visits are valuable opportunities for our students to connect with professional writers, learn more about the craft and about how writers go about the art of living a writing life. Therefore, all students are required to attend, take notes and be prepared to represent the department in the best possible light.

Field Trips

Opportunities often arise for students to attend free or nominal-cost performances at area theatres such as The Kennedy Center, Arena Stage, Dance Place, etc Generally, permission slips will be sent home with information regarding the outing and requiring a parent/guardian signature. Please return these signed forms promptly. Students without these forms will not be allowed to attend the event. Usually transportation to these events is provided through Ellington's partnership with The Kenney Center or through our activity fees. Occasionally, however, we may need parental support in the form of transporting students in private vehicles or providing money to students for Metrobus, subway or taxi fares. Students on academic or artistic probation are generally not allowed to participate in these outings.

Activities Fees

Payment of activity fees supports the Literary Media Arts Department's activities such as the Coffeehouses end-of-the-year show. It also provides artist honorariums for master writing workshops, field trip transportation and supplements many other quality artistic enrichment opportunities for our students. Generally, these fees cover only a small part of the excellent programming we offer our students. Fundraising efforts are a great help. We ask for your support with soliciting donations during fundraising ventures, selling tickets to our productions, selling ads in our production programs and augmenting bus and ticket costs to special events.

Arts Fees

Duke Ellington students are required to pay a yearly activity fee of \$200, which directly benefits the Arts department in which they are enrolled. This fee should be paid at the time of registration, but can be paid in installments. Money orders and checks should be made to DESAP.

Literary Media Arts Department Parent Group

Please consider volunteering for one of the following jobs for the upcoming school year. This structure will allow parents to serve in areas most suited to their talent, skills and desires. We also encourage you to step into roles that you might not have considered:

President of Parent Group

Secretary of Parent Group

Communications Team – Our Communications Team, next to the Fundraising Team, faculty, is one of the most crucial teams for the department. You will be in direct communication with parents, the department chair, faculty members, as well as school administration. Specific ways that you could contribute on this team include participation in sub-teams:

Advertising

- Help with preparation of flyers, signage
- Send press releases to local media and your community

Printing and Publishing

- Department newsletter (for a broader audience, including alumni & patrons)
- Regular communications to current department families

Department/Administration Liaison

- Plan department participation in school-wide functions (Fall Festival, student orientation/registration sessions, school-wide production, etc.)

Membership

- Maintaining family/student contact information (spreadsheet or database)
- Phone tree
- Alumni outreach and information

Historical Records

- Taking minutes at meetings (especially beneficial to parents who are not able to make a meeting)
- Production related media: photographs, press releases, programs

Support Team – This team supports the department’s school-year Coffeehouse productions and end-of-the-year events. You will be coordinating with publicity, advertising, tech week meals, concession stand, etc.

Fundraising Team – This is, without a doubt, one of the most critical teams for any department, and the Fundraising Team consists of all parents. Under a Team Leader, parents are invited to formulate individual fundraisers as well as participate in the department’s fundraising activities. The department fundraisers have included the annual year-end letter to solicit private donations, which has traditionally garnered tremendous financial support for the department. Also, ticket sales, playbill ad sales, raffles, lunchtime pizza sales, tee shirts, concession stand, etc. have been sources of revenue for the department.

Some individual parent fundraisers in other departments have included bake sales, product offerings, and in 2007, one parent gifted the department with over \$2,000 in donations from a “cut-a-thon” held at her hair salon.

All departments depend upon the support of parents to stay alive and to thrive.

Faculty Bios:

Mark A. Williams is a playwright whose recent works, *Junkanoo* and *Patience Wept* have been performed at the Lincoln Theater and the Duke Ellington School of the Arts. He has a MA from George Mason University, and has completed all of his course work for his PhD work in Cultural Studies. He is currently working on a new play, funded by the Surdna Foundation which will be work-shopped in Fall 2009. As an educator, he has taught in high school, secondary, and post-secondary education for twenty one years.

Koye Oyedeji is a writer and a journalist. His short stories, poetry and essays have appeared in *The Fire People* (1998), *IC3* (Penguin 2000), *Write Black, Write British* (Hansib 2005), *Tell Tales vol III* (Tell Tales 2006) and *Black British Aesthetics Today* (Cambridge Scholars Publishing 2007). As a journalist he has contributed to a number of publications including *New Nation* and *The Nottingham Evening Post*. He graduated with an MA from the School of Oriental and African Studies and is

currently completing his PhD at the University of London, where his research focuses on writers of Nigerian descent. He is a contributing editor for SABLE Litmag and has just completed his first novel.

Jade Foster is a Duke Ellington Alumnus and Sarah Lawrence College graduate. Jade is also the recipient of 2007's DC Arts and Humanities grants. An accomplished poet, she has worked with such poets as Patricia Smith, Thomas Sayers Ellis, Erica Doyle and Cheryl Boyce-Taylor. Her accomplishments include publications in anthologies, "*Homegirls Make Some Noise*," and Michelle Sewell's "*Growing Up Girl*."

(Additional part-time staff and their bios/qualifications will be shared with students and parents at the appropriate meeting times.)

Creative Writing Rubric

Plot: What and Why?

- Excellent - Both questions are fully developed and answered.
- Good - Only one question is fully developed but the other is
- Adequate - Both questions are addressed but not fully developed.
- Inadequate - Neither question is addressed or developed.

Setting: When and Where?

- Excellent - Both questions are fully developed and answered.
- Good - Only one question is fully developed but the other is addressed.
- Adequate - Both questions are addressed but not fully developed.
- Inadequate - Neither question is addressed or developed.

Characters: Who? (Behavior, Appearance, Personality, Traits)

- Excellent - Main characters are fully developed with descriptive detail conveying vivid image.
- Good - Main characters are developed with some detail conveying vague idea of character.
- Adequate- Main characters are slightly developed.
- Inadequate - Main characters are undeveloped.

Language Usage

- Excellent - concrete language, unique imagery, facility with metaphors and similes.
- Good - some moments of concrete language, unique imagery, some use of metaphors.

- Adequate - few moments of concrete language, unique imagery or proper metaphorical use.
- Inadequate - writing filled with vagaries, cliches, and abstractions.

Revision Vision

- Excellent - Writer spent quality time developing voice, plot, setting, and language.
- Good- Writer spent some time developing voice, plot, setting and language.
- Adequate- Writer did mediocre job developing voice, plot, setting and language.
- Inadequate- Writer did no revisions.

Playwriting Rubric

- Excellent - creates an intriguing, original play that reflects playwright's voice; fully develops believable characters; demonstrates outstanding command of play format.
- Good - creates a clearly written play reflecting voice of playwright; develops believable characters, and shows good command of play format.
- Adequate - good attempt to convey world of short play, creates distinct characters, good attempt at play format.
- Inadequate - does not effectively convey world of play, characters are not believable, and play format is unrecognizable.

Sample Student Presentation Evaluation

Name of Student:

Overall Presentation:

Was student comfortable and familiar with material?

Did student make eye contact with audience members?

Was student loud enough and articulate enough?

Content of Presentation:

Did student choose a good cross-section of work to represent his/her body of writing over the years? Why or why not?

Summarize what student conveyed about his/her writing during his/her time at Ellington.

What was the most important thing you learned about this student's writing?

HANDBOOK RECEIPT

I have received the Literary Media handbook and understand that I am responsible for understanding the policies and procedures set forth in the handbook. I further understand that to insure that _____ (child's name) is gaining the expected requirements and accomplishment from the course or study in the Literary Media Department, he / she is accepted on a conditional acceptance for the first year of entry into the program.

Signature of Literary Media Student

Date

Signature of Parent/Guardian

Date