

Writing for Journalism II

Code: 104989
ECTS Credits: 12

2024/2025

Degree	Type	Year
2501933 Journalism	OB	2

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

- Basic knowledge in writing in Catalan and Spanish.
 - Basic knowledge about theory and history of Journalism.
 - Basic knowledge of journalistic genre theory.
 - Contextual knowledge of current news: habit of reading the press.

Objectives and Contextualisation

- The student will know the history and theory of interpretive informative journalism and the genres of journalistic
 - The student will acquire rudimentary knowledge of philosophy of language
 - The student will develop critical thinking about the dominant paradigm in
 - The student will identify and characterize the journalistic genres in their
 - The student will be able to write in a solvent way interpretative informati

Competences

- Abide by ethics and the canons of journalism, as well as the regulatory framework governing information.
- Be familiar with and apply the theoretical and practical foundations of journalistic writing and narrative and its applications in the different genres, media and formats.
- Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
- Manage time effectively.
- Relay journalistic information in the language characteristic of each communication medium, in its combined modern forms or on digital media, and apply the genres and different journalistic procedures.
- Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.

Learning Outcomes

1. Adapt written texts to the specific needs implied by the use of technologies and their systems to process, produce and relay information.
2. Analyse the sex- or gender-based inequalities and the gender biases present in one's own area of knowledge.
3. Apply ethical principles and legal standards in producing journalistic texts.
4. Communicate using language that is not sexist or discriminatory.
5. Consider how gender stereotypes and roles impinge on the exercise of the profession.
6. Demonstrate a self-learning and self-demanding capacity to ensure an efficient job.
7. Distinguish theories of journalistic writing and narrative to apply them to news and other journalistic genres in the print media.
8. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
9. Manage time effectively.
10. Research, select and arrange in hierarchical order any kind of source and useful document to develop communication products.
11. Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
12. Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
13. Write all kinds of informative texts for the press, radio, television and multimedia.

Content

1. The history of the genres of journalistic quality and their social function.
 - 1.1 Journalism as a capitalist business of truth: dynamics of the media and journalistic field and their effects on interpretative genres.
 - 1.2 The first definition of journalistic genres: facts are sacred, comments are free, and Pulitzer's facts-facts-facts. Establishing the distinction between information, interpretation, and opinion. The emerging conflict between two paradigms of journalism theory.
 - 1.2.1 Forms of incorporating voices in texts: connected articulation between summary and quote as a basic

procedure of informative journalistic writing (summary, quote, and scene as narrative contribution). Forms of citation: direct, indirect, free indirect style, and other extreme forms (stream of consciousness).

1.2.2 Contributions of textual linguistics and pragmatics to informative writing: how we build the appearance of objectivity from subjectivity. Illocutionary attributions, ideological designations, and context expansions.

1.3 Another tradition of journalism arises from the margins: the consolidation of investigative journalism: Nelly Bly, Theodor Dreiser, and the muckrakers: Lincoln Steffens, John Reed, Upton Sinclair, Ida Tarbell, etc. The change of perspective: observation and the subject in the medium. From the field to interpretation: Rosana Gurber, John Berger: ways of seeing. The emergence of chronicle, interview, and reportage as narrative genres. Connection with the successors of the Lost Generation: J. Steinbeck/D. Lange (The Harvest Gypsies), J. Dos Passos (Facing the Chair), J. Agee/W. Evans (Let Us Now Praise Famous Men), the urban chronicle of Djuna Barnes and J. Mitchell. Collective memory versus hegemonic memory and the role of the journalistic field.

2. Is journalism a priesthood of truth? The conflict between positivism and relativism and their political consequences.

2.1 Epistemology and philosophy of knowledge: what is language? The being as a speaking animal: everything in our mental life is in words or in search of words. The linguistic turn as an awareness of the linguistic nature of thought and the rhetorical condition of language.

2.2 Application to the linguistic and word-crafting work of journalism: relativistic/critical paradigm confronting the objectivist paradigm. Political reading of the positivist epistemological option: everything has already been said and done, we just have to recite it.

2.3 Journalism as a form of knowledge of linguistic nature that tries to word experience and build a possible world. The faction.

3. The theory of discourse genres and journalistic genres.

3.1 The objectivist paradigm and its genre theory: the emergence of the interpretative reporting paradigm and journalism as a process of successive interpretation (Ll. Gomis). Deconstruction of the generic distinction between information, interpretation, and opinion.

3.2 Contributions of modern discourse genre theory: what is a discourse genre?

3.2.1 Types of genres: Hybridization and innovation as the nature of discourse genre. The genre as a result of a tension between form and function: analysis of generic series and the presence of constants and variables.

4. Rhetoric and discourse theory: pragmatics and textual linguistics.

4.1 Rhetoric: the *ars recta discendi* and the *ars bene discendi*: the ability to find in each matter what is most apt to persuade an audience. Ethos, logos, and pathos.

4.2 Rhetoric and formal logic: two opposing forms of argumentative work and linguistic knowledge. The distinction between truth, veracity, and plausibility: rhetoric (and journalism) communicate with the efficacy of plausibility.

4.3 The parts of rhetoric: *inventio*, *dispositio*, *elocutio*, *memoria*, and *actio*. *Inventio*, argumentation: figures, fallacies, and syllogisms. *Inventio* and *tematology*. The structure of *dispositio*: *exordium*, *body*, and *coda*. *Elocutio* and the forms of discourse: emotion and reason.

5. The narrative and narratology.

5.1 The narrative paradigm: the narrative as a way of knowing and structuring the experience of the real. The figure of bound time (E. Lynch); the narrative as a symbolic way of mastering contingency (Ll. Duch). The construction of personal and collective imagery: *tematology* (P. Brunnel, Elizabeth Frenzel, Bachelard). Narrative writing as an accessible (and popular) way to access complexity.

5.2 Narratology: the theory of narrative: forms of composition and style. Scenic writing of realist literature: detail, scene, dialogue, character, and point of view.

5.3 The point of view: the instance from which the story is told or shown. The cognitive and expressive prerogatives of points of view: from where the narrative voice looks, how much it knows about the story. Types of points of view and applications (and examples) in informative journalistic writing.

5.4 The plot: the temporal movements with which we construct the narrative from the story. Synchronic and anachronistic plots. Plot editing: simple or multiple parallel edits. 'Rashomon' technique and derivatives. Applications (and examples) in informative journalistic writing.

5.5 Characters and spaces. Main and secondary characters, flat and round, evolving and dynamic. Typicality: types, stereotypes, and archetypes. The hero and the anti-hero. Character construction: *prosopography* and *etopeia*. The relevance of detail and fragment: characterizing and revealing detail (*anagoristic*). Applications (and examples) in informative journalistic writing.

6. The tradition of narrative journalism: the 'new journalism'

6.1 The American tradition: the birth of pop culture and the emergence of new media and new journalists explaining the social transformation of the 60s and 70s: The New Yorker, Esquire, and Rolling Stone. John Hersey, Tom Wolfe, Hunter S. Thompson, Joan Didion. The birth of the tradition of the non-fiction novel: Truman Capote (In Cold Blood) and Norman Mailer (The Armies of the Night, The Executioner's Song).

6.2 The Latin American school: Rodolfo Walsh, Gabriel García Márquez and the NPI Foundation. Tomás Eloy Martínez. The tradition today (Leila Guerrero, Martín Caparrós, Julio Villanueva Chang and the main magazines and media).

6.3 The European school: Günter Wallraff, Oriana Fallaci, Roberto Saviano.

6.4 Narrative journalism in Spain and Catalonia: from the manuals of Rafael de Mainar and the school of El Debate to the innovative journalism of 1930s Barcelona. José María Carretero and the graphic magazines. The journalism of Irene Polo; Josep Maria Planas, Eugeni Xammar, Agustí Calvet, and Carles Sentís. Contributions from the Transition: M. Vicent, Maruja Torres, Montserrat Roig, Baltasar Porcel, Manu Leguineche, M. Vázquez Montalbán, etc.

7. The informative interview and the character interview and their variants.

History of the genre and its constant and variable characteristics of function and form. The journalistic method: sources and work design. The ethnographic approach: the field and the rules. The journalist's responsibility: prejudices and stereotypes. Method: observation and interview. Perspective: authorship.

The chronicle and its range.

History of the genre and its constant and variable characteristics of function and form. The journalistic method: sources and work design. The ethnographic approach: the field and the rules. The journalist's responsibility: prejudices and stereotypes. Method: observation and interview. Perspective: authorship.

The report.

History of the genre and its constant and variable characteristics of function and form. The journalistic method: sources and work design. The ethnographic approach: the field and the rules. The journalist's responsibility: prejudices and stereotypes. Method: observation and interview. Perspective: authorship.

Other genres of journalistic quality with informative proximity.

Analysis, report, and genres of costumbrismo: sketch, portrait, and article on customs.

PRACTICES

I. Of instrumental nature

Instrumental practices are not assessed with the same weight as graded tests, but they are part of classroom work which, at the end of the course, also accounts for up to 15% of the practical grade. Four of these practices will be assessed.

A. Informative writing: writing texts with quotes and sources, articulation of scene and summary, use of connectors, construction of illocutionary attributions, ideological designations, and context expansions. Practice of textualizing recordings.

B. Scene and dialogue: collection of idiolect, rhythm, forms of dialogue, function of live dialogue in a narrative. Writing the scene as a descriptive and narrative construction: detail and fragment. Character characterization.

C. Portrait: prosopography and etopeia. Figurative, symbolic, impressionistic, expressionistic portrait. The character and their depth: types and stereotypes (and the substratum of archetypes). Round and flat characters, evolving and static, main and secondary.

D. Plot: generating narrative tension and rhythm in the narrative: Relationship between story time and narrative time. Rhythm as alternation of summary and scene in the writing of journalistic quality genres.

II. Journalistic genres: the core of the subject in the practical part.

A. Informative chronicle (3 practices, the last two graded).

B. Informative interview (2 practices, the last graded).

C. Character/personality interview (1 practice, graded).

D. Report (1 practice, graded).

The course will have approximately 30 weeks over the two semesters.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Reading of theoretical texts and discussion in virtual formats (online chats) in dialogue with the theory sessions	30	1.2	1, 3, 7
The supervised activities are divided into master classes (10%), seminars (20%), laboratory practices (15%) and autonomous activities (55%)	20	0.8	1, 3, 7, 13
The supervised activities are divided into master classes (10%), seminars (20%), laboratory practices (15%) and autonomous activities (55%)	30	1.2	1, 3, 7, 13
Type: Supervised			
Reading of exemplary texts and face-to-face discussion on chronicles, interviews and reports	40	1.6	1, 3, 7, 13
Writing one or two papers (essays) on current problems of quality news journalism.	40	1.6	3, 7
Type: Autonomous			
Recommended reading of bibliography, both journalistic examples and theoretical references.	40	1.6	1, 3, 7, 13

The course will have approximately 30 weeks over the two semesters. We will alternate, at least in the first semester (we will follow the recommendations of the authorities and the rectory in the second semester), the face-to-face weeks, in which 3h will be done. face-to-face practical work, in which readings, critiques and writing works with corrections will be made, with weeks of 3 hours of virtual work of theoretical work, which will be: online theory sessions, autonomous and supervised reading of texts, copies and theorists, which will then have to be commented on in live or written chats, with occasional commissions. Theory activities will be complemented with two course papers (or only one of a higher approach) of the essay type on current quality news journalism problems: emergence of new media, crises, new resources (algorithms, new narratives, newsgaming ...). The internship training activities include the writing of 16 internships throughout the course, 8 of the so-called instrumental, aimed at mastering stylistic, expressive and compositional skills, and 8 internships in the three main genres of journalistic quality: chronicle, interview and report.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Instrumental exercises (4 exercises)	10%	20	0.8	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

Practices on journalistic genres (7 practices)	60%	50	2	1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13
Theoretical work. Writing two papers on current problems of quality news journalism.	30%	30	1.2	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

The detailed schedule with the content of the different sessions will be presented on the day of the course introduction. It will also be posted on the Virtual Campus where students can find detailed descriptions of the exercises and practicals, various teaching materials, and any necessary information for the proper follow-up of the course. In case of a change in teaching mode due to health reasons, the faculty will inform about the changes in the course schedule and teaching methodologies.

The final grade for the course is composed of 70% of the final practical grade and 30% of the final theoretical grade. Both must be passed to achieve a final passing grade.

EVALUATION AND PRACTICAL GRADE

Instrumental Practices: instrumental practices are not evaluated with the same weight as the scored tests but account for up to 15% of the final practical grade. These are:

- Informative Writing (1 practice): writing texts with citations and sources, scene articulation and summary, use of connectors, construction of illocutionary attributions, ideological designations, and context expansions. Practice of textualization of recordings.
- Scene and Dialogue (1 practice): collection of idiolect, rhythm, forms of dialogue, function of live dialogue in a narrative. Writing the scene as a descriptive and narrative construction: detail and fragment. Characterization of the character.
- Portrait (1 practice): prosopography and ethopeia. Figurative, symbolic, impressionistic, expressionistic portrait. The character and its depth: types and stereotypes (and the substratum of archetypes). Round and flat characters, dynamic and static, main and secondary.
- Plot: generation of narrative tension and rhythm in the story (1 practice). Relationship between story time and narrative time. Temporal movements: prolepsis, ellipsis, and analepsis. Isocronic and anachronic plots: beginning in media res or ab ovo. Rhythm as an alternation of summary and scene in the writing of quality journalistic genres.

JOURNALISTIC GENRE PRACTICES: these will account for 85% of the final practical grade and are:

- Informative Chronicle (20%).
- Informative Interview (20%).
- Character Interview/Resemblance (10%).
- Reportage (35%).

To be evaluated, all scored practices must be submitted.

The student can retake the practices as long as the failed grade is 3.5 or higher.

In the case of a second enrollment, the student may take a single synthesis test that will consist of completing the final theoretical exam and writing at least two of the three main genres of the course. The grade for the course will correspond to the grade of the synthesis test.

IMPORTANT NOTICE:

The student who engages in any irregularity (copying, plagiarism, self-plagiarism, identity theft...) will fail the entire course (theory and practices).

Both blocks of the course, theory and practice, must be passed to pass the course.

Class attendance (theory and practice) is mandatory; if less than 80% of the classes are attended, the course will be failed.

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Software

No aplicable at this subject.

Language list

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	11	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	12	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	13	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	21	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	22	Catalan	annual	morning-mixed
(PLAB) Practical laboratories	23	Catalan	annual	morning-mixed
(TE) Theory	1	Catalan	annual	morning-mixed
(TE) Theory	2	Catalan	annual	morning-mixed