

## Writing for Journalism II

Code: 104989

ECTS Credits: 12

**2025/2026**

Degree	Type	Year
Journalism	OB	2

### Contact

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### Teachers

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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 and communication.
  - The student will develop critical thinking about the dominant paradigm in journalism.
  - The student will identify and characterize the journalistic genres in their historical context.
  - The student will be able to write in a solvent way interpretative informative journalism.

- Students will reflect on new phenomena and trends as disinformation and AI in journalism.

## 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. The emergence of chronicle, interview, and reportage as narrative genres.
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?
  - 2.2 Application to the linguistic and word-crafting work of journalism: relativistic/critical paradigm confronting the objectivist paradigm.
3. The theory of discourse genres and journalistic genres.
  - 3.1 The objectivist paradigm and its genre theory
  - 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.
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
5. The narrative and narratology.
  - 5.1 The narrative paradigm: the narrative as a way of knowing and structuring the experience of the real.
  - 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.
  - 5.5 Characters and spaces. Main and secondary characters, flat and round, evolving and dynamic.
6. The tradition of narrative journalism: the 'newjournalism'
  - 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
  - 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, and others).
  - 6.3 The European school: Günter Wallraff, Oriana Fallaci, Roberto Saviano.
  - 6.4 Narrative journalism in Spain and Catalonia: from the manuals of Rafaelde 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.

## 8. 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.

## 9. 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.

## 10. Current challenges in journalism

### 10.1. Journalism in the face of disinformation and AI

Note: The content of the course will be sensitive to aspects related to the gender perspective and the use of inclusive language.

The detailed calendar with the content of the different sessions will be presented on the day of the course presentation and will also be available on the Virtual Campus of the course, where students will be able to find the various teaching materials and all the information necessary for the proper follow-up of the course. In the event of a change in teaching modality due to force majeure according to the competent authorities, the teaching staff will inform of the changes that will occur in the course programming and teaching methodologies.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
<hr/>			
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
<hr/>			
Type: Supervised			
Reading of exemplary texts and face-to-face discussion on chronicles, interviews and reports	40	1.6	1, 3, 7, 13
Supervised tutorials and activities for the final theory test.	40	1.6	3, 7
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Type: Autonomous			
Recommended reading of bibliography, both journalistic examples and theoretical references.	40	1.6	1, 3, 7, 13

There will be master classes, text analysis and innovative methodologies, such as gamification.

The practical training activities include the writing of instrumental practices, aimed at mastering stylistic, expressive and compositional skills, and practices in the three main genres of journalistic quality: chronicle,

interview and report

The subject will also have supervised activities.

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

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Instrumental exercises (4 exercises)	10%	20	0.8	1, 2, 3, 10, 4, 6, 7, 13, 9, 8, 12, 11, 5
Practices on journalistic genres (7 practices)	60%	50	2	1, 2, 3, 10, 4, 6, 7, 13, 9, 12, 11, 5
Prova teòrica de coneixements	30%	30	1.2	1, 2, 3, 10, 4, 6, 7, 13, 9, 8, 12, 11, 5

The final grade for the subject is made up of 70% of the final practical grade plus 30% worth the final theory grade. Both must be passed to be evaluated with a final pass.

#### CONTINUOUS ASSESSMENT

The evaluation of the practice will be based on the following percentages:

A) Instrumental practices: instrumental practices are graded in class, generating 15% of the final grade for the practices.

B) Journalistic genre practices: will be worth 85% of the final grade for the practices, and will be:

- Informative chronicle (20%).
- Informative interview (20%)
- Character/likeness interview (10%)
- Report (35%)

To be evaluated, all gradeable practices must have been submitted.

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

The theory assessment will be based on a theoretical test that will be worth 30% of the final grade.

#### UNIQUE ASSESSMENT

The student will have to take a theoretical knowledge test (30% of the final grade) and submit an informative chronicle (20%), an interview (20%) and a report (30%).

#### SECOND ENROLMENT

In the case of second enrolment, students may take a synthesis test (30% of the final mark) and complete an informative chronicle (20%), an interview (20%) and a report (30%).

## NOT ASSESSABLE

Students who do not attend the theoretical test and who do not complete the practical exercises will be graded as non-assessable.

## CONTINUOUS ASSESSMENT RECOVERY

Students will have the right to recover the course if they have been assessed in all the activities, the weight of which is at least 2/3 of the total qualification of the course.

In order to be eligible for the make-up, students must have obtained a final mark of 3.5 or more in both theory and practical. The recovery will consist of a theory test and the completion of an informative chronicle (20%), an interview (20%) and a report (30%) or the genre that has been suspended.

## SINGLE ASSESSMENT RESIT

The student will have the right to the recovery of the course if he/she has been evaluated of the set of activities, the weight of which is at least 2/3 of the total qualification of the course.

In order to be eligible for the make-up, students must have obtained a final mark of 3.5 or more in both theory and practical. The recovery will consist of a theory test and the completion of an informative chronicle (20%), an interview (20%) and a report (30%) or the genre that has been failed.

## PLAGIARISM

In the event that the student carries out any irregularity that could lead to a significant variation in the quality of an assessment report, this assessment report will be graded with 0, regardless of the disciplinary process that may be initiated. If there are several irregularities in the assessment acts of the same subject, the final mark for this subject will be 0.

## ARTIFICIAL INTELLIGENCE

For this subject, the use of Artificial Intelligence (AI) technologies is allowed exclusively in support tasks, such as bibliographic or information research, text correction or translations. Students must clearly identify which parts have been generated with this technology, specify the tools used and include a critical review of how these have influenced the process and the final result of the activity. The non-transparency of the use of AI in this assessable activity will be considered a lack of academic honesty and may lead to a partial or total penalty in the grade of the activity, or higher penalties in serious cases.

## ASSISTANCE

Class attendance (theory and practical) is compulsory. If 70% of the classes are not attended, the course will be failed.

## Bibliography

The course lectures will be established from the references listed below and from other references that will be communicated at the beginning of the course:

BAJTÍN, M. (1989). *Estética de la creación verbal*. Ciutat de Mèxic: Siglo XXI.

BUOZIS, M. i B. CREECH (2018). "Reading news as narrative. A genre approach to journalism studies", a *Journalism studies*, vol. 19, núm. 10, pàg. 1430-1446.

BERGER, J. (2001). *El tamaño de una bolsa*. Editorial Taurus. Madrid.

CAPOTE, T. (1981). *Música para camaleones*. Bruguera. Barcelona.

CARRIÓN, Jorge (2012) *Mejor que ficcion. Cronicas ejemplares*. Barcelona: Anagrama.

CASSIRER, E. (1967). *Antropología filosófica. Introducción a una filosofía de la cultura*. Ciutat de Mèxic: Fondo de Cultura Económica de España.

CHILLÓN, A. (2017). "El concepto de 'facción': índole, alcance e incidencia en los estudios periodísticos y literarios", a Cuadernos.info, núm. 40, pàg. 91-105.

CHILLÓN, A. (1999). *Literatura y periodismo. Una tradición de relaciones promiscuas*. Universitat Autònoma de Barcelona. Bellaterra.

DIDION, Joan (2015). *El año del pensamiento mágico*. Random House.

DI GIROLAMO, C. (1982). *Teoría crítica de la literatura*. Barcelona: Crítica.

DÍAZ NOCI, J. (2004). "Los géneros ciberperiodísticos: una aproximación teórica a los cibertextos, sus elementos y su tipología", a II Congreso Iberoamericano de Periodismo Digital. Congrés celebrat a Santiago de Compostel·la, Espanya.

DUCH, L. i A. CHILLÓN (2012). *Un ser de mediaciones. Antropología de la comunicación I*. Barcelona: Herder.

GADAMER, H. G. (1977). *Verdad y método I*. Salamanca: Sígueme.

GARCÍA BERRIO, A. i J. HUERTA CALVO (1992). *Los géneros literarios: sistema e historia*. Madrid: Cátedra.

KAYSER, W. (1972). *Interpretación y análisis de la obra literaria*. Madrid: Gredos.

LARRONDO, A. (2009). "La metamorfosis del reportaje en el ciberperiodismo: concepto y caracterización de un nuevo modelo narrativo", a *Comunicación y sociedad*, vol. 22, núm. 2, pàg. 59-88.

LÓPEZ PAN, F. (1997). "Consideraciones sobre la narratividad de la noticia. El imperio de una sinécdoque", a *Comunicación y sociedad*, vol. 1, núm. 10, pàg. 9-60.

MAST, J. et al. (2017). "Hybridity and the news: Blending genres and interaction patterns in new forms of journalism", a *Journalism*, vol. 18, núm. 1, pàg. 3-10.

NIETZSCHE, F. (2012). *Sobre verdad y mentira en sentido extramoral y otros fragmentos de filosofía del conocimiento*. Madrid: Tecnos.

RICOEUR, P. (1995). *Tiempo y narración, I: Configuración del tiempo en el relato histórico*. Ciutat de Mèxic: Siglo XXI.

RICOEUR, P. (2000). "Narratividad, fenomenología y hermenéutica", a *Analisi. Quaderns de comunicació i cultura*, núm. 25, pàg. 189-207.

SANTAMARÍA, L. (1994). "Estado actual de la investigación sobre la teoría de los géneros periodísticos", a *Estudios sobre el mensaje periodístico*, núm. 1, pàg. 37-56.

SEGRE, C. (1985). *Principios de análisis del texto literario*. Barcelona: Crítica.

STEEENSEN, S. (2009). "What's stopping them? Towards a grounded theory of innovation in online journalism", a *Journalism Studies*, vol. 10, núm. 6, pàg. 821-836.

TALESE, Gay (2012) *Vida de un escritor*. Madrid: Alfaguara.

-- (2010) *Retratos y encuentros*. Madrid: Alfaguara.

-- (2011) *Honoras a tu padre*. Madrid: Alfaguara.

TERUEL, E. (1997). *Retòrica, informació i metàfora*. Barcelona: Universitat Autònoma de Barcelona.

VANDIJK, T. (1983). "Estructuras textuales de las noticias de prensa", a Anàlisi. Quaderns de comunicació i cultura, núm. 7-8, pàg. 77-105.

VAN LEEUWEN, T. (2008). "Newsgenres", a R. Wodak i V. Koller (eds.), *Handbook of Communication in the Public Sphere*, pàg. 343-362. Berlín: Mouton de Gruyter.

VÁZQUEZ HERRERO, J. i X. LÓPEZ GARCÍA (2016). "Narrativas digitales y desarrollo social: análisis y caracterización de los géneros de no ficción interactiva", a R. Mancinas Chávez (coord.), *Actas del I Congreso Internacional Comunicación y Pensamiento: comunicracia y desarrollo social*. Sevilla: Egregius.

VÁZQUEZ HERRERO, J. i X. LÓPEZ GARCÍA (2016). "El reportaje en los cibermedios: análisis de tres propuestas internacionales 2015-2016", a V Congrés Internacional de Ciberperiodisme. Congrés celebrat a Porto, Portugal.

VELÁZQUEZ, T. i L. VILCHES (2011). "Las técnicas del análisis socio-semiótico", a L. Vilches (coord.), *La investigación en comunicación. Métodos y técnicas en la era digital*, pàg. 237-284. Barcelona: Gedisa. 68

VIDAL CASTELL, D. (2002). "La transformació de la teoria del periodisme: una crisi de paradigma?", a Anàlisi. Quaderns de comunicació i cultura, núm. 28, pàg. 21-54.

VIDAL CASTELL, D. (2004). "Gèneres del discurs i innovació en el periodisme", a Quaderns de filologia. Estudis de Comunicació, vol. II, pàg. 31-60

WALLACE, David F. (2011) *Algo supuestamente divertido que nunca volvere a hacer*. Barcelona: Random House Mondadori.

-- (2011) *Hablemos de langostas*. Barcelona: Random House Mondadori.

-- (2009) *Entrevistas breves con hombres repulsivos*. Barcelona: Random House Mondadori.

## Online sources

Frausto, S. (2014). "Cómo se edita una historia", en

<http://cuadernosdobleraya.com/2013/12/16/como-se-edita-una-historia/>.

Fundación Nuevo Periodismo Iberoamericano. Segundo encuentro de cronistas de Indias. Documento en línea en: [http://nuevoscronistasdeindias.fnpni.org/el\\_documento\\_es\\_el\\_arte\\_del\\_futuro\\_un\\_repasso\\_al\\_encuentro\\_nuevos\\_cronistas\\_de\\_indias\\_2/](http://nuevoscronistasdeindias.fnpni.org/el_documento_es_el_arte_del_futuro_un_repasso_al_encuentro_nuevos_cronistas_de_indias_2/).

Barber, L. (2009). *Why Journalism Matters*, en

<http://www.mediamarktrust.org/resources/mediaresearch/researchdetails.aspx?sid=47075>.

## Software

No applicable at this subject.

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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