



CIEE Seville, Spain

Course name:	Magazine Reporting and Writing/ Reportaje Y Publicación en Revistas
Course number:	COMM 3001 SCMJ/JOUR 3001 SCMJ/SPAN 3001 SCMJ
Programs offering course:	Communication, New Media, and Journalism - Spanish
Language of Instruction:	Spanish
U.S. semester credits:	3
Contact Hours:	45
Term:	Spring 2019

"The wisest man I ever knew in my whole life could not read or write. (...) He was Jerónimo, my grandfather, swineherd and story-teller. (...) With sleep delayed, night was peopled with the stories and the cases my grandfather told and told: legends, apparitions, terrors, unique episodes, old deaths, scuffles with sticks and stones, the words of our forefathers, an untiring rumour of memories that would keep me awake while at the same time gently lulling me. I could never know if he was silent when he realised that I had fallen asleep or if he kept on talking so as not to leave half-unanswered the question I invariably asked into the most delayed pauses he placed on purpose within the account: "And what happened next?"

Extracted from **José Saramago's Nobel lecture**, *How the Characters Became the Masters and the Author Their Apprentice*, Stockholm 1998.

COURSE DESCRIPTION

The most extraordinary, meaningful and truthful of stories can be lost without an adequate narration. This course is an invitation to share our own stories, to listen closely and carefully to the stories of others, the individuals of our host community, and to render them in writing exerting the abilities of the good journalist, which are also those of the good storyteller: curiosity, empathy, insightfulness, precision and creativity.



The course also offers the opportunity to collaborate in an editorial project from beginning to end, turning the final draft of each student's article into a publishable piece that includes text, photographs and essential notions of editorial design (Adobe InDesign or equivalent): from the first rough idea to the printer.

The course proposes a number of in-class and out-of-class activities intended to help students identify their own potential as narrators, as they gradually review and exercise the essential components of good journalistic reporting. The course provides students with the knowledge of the work of relevant journalists that will show them different ways of approaching the narration of life events.

The creation of each new issue of this magazine, to which each student will contribute a full-feature article complete with texts, photographs and editorial design, implies an important commitment from all members of our "editorial team", students, professor and external collaborators alike. The successful completion of the magazine más+menos, on time and according to the quasi-professional standards, which are its norm, is a challenge that goes beyond the contingencies of the classroom, as everyday life is part of our working environment as well.

LEARNING OBJECTIVES

By completing this course, students will be able to:

- Improve their writing skills, both in their native and in their adoptive language, while increasing their capacity to exert a more critical perspective on written journalistic reports.
- Increase their capacity to critically and objectively observe the world around them and to report about it likewise, placing emphasis on the human experience.
- Transform their creative abilities into an effective tool for communicating with others, which in the case of this course will be the individuals from their host community, with whom they aspire to interact in meaningful and reciprocal ways.
- Understand the process of editing a printed journalistic publication from beginning to end.
- Increase their capacity to work in a team, understanding the advantages and contingencies of working under tight deadlines and supported by an editor.



COURSE PREREQUISITES

This PRACTICUM COURSE is suited for students whose major is directly related to the fields of JOURNALISM, COMMUNICATION or EDITORIAL DESIGN and who possess an advanced level of Spanish, as well as a really keen interest in writing. The course emphasizes the production and edition of publishable materials of a high quality in Spanish, which can also satisfy a component of Advanced Composition. *Magazine Reporting and Writing* is also designed for students who wish to expand their capacity to investigate and exert critical analysis within a given social context and who also aspire to develop the tools and techniques of professional written journalism, including certain aspects of its graphic and technical production, although no previous experience in any of these areas is necessarily required.

METHODS OF INSTRUCTION

Course methods will vary according to the requirements of each of the activities described below and will include the frequent analysis of journalistic and non-journalistic texts, the discussion of audiovisual materials, class presentations and discussions, workshops, guest lecturers, and out-of-class explorations. Students will often work in small groups or in pairs.

While the first few weeks of the course will mainly focus on developing students' writing skills, the second part will involve a number of tasks oriented to the creation of the articles for the magazine más+menos. The classroom will fully open to the local community and its format will become increasingly flexible and practical as determined by the editorial needs of the project. When necessary, the students and the professor will meet out of class for the discussion of each student's project.

ASSESSMENT AND FINAL GRADE

All projects produced by the students will be evaluated based on their originality, rigor, complexity, narrative efficiency, global coherence and ambition.

Students will be particularly motivated to criticize and edit their own work and to help peers in the course do the same. Specific checklists and rubrics will be provided in



order to help students connect the objectives and contents of course with the requirements of the course's main projects.

CIEE classes are not graded on a curve nor is there extra credit work. The final grade will be based upon the following criteria:

1. FINAL ASSIGNMENT: FINAL EDITION OF MÁS+MENOS MAGAZINE
35 %
2. MIDTERM ASSIGNMENT: INTERVIEW FOR MÁS+MENOS MAGAZINE
20 %
3. COURSE PROJECTS AND ASSIGNMENTS
25 %
4. ATTENDANCE/PARTICIPATION:
20 %

Other requirements of the course

Students are expected to be proactive and to be ready to develop their empathy when working outside of the classroom as they interact with individuals from the community. In this, they will be constantly supported and guided by the professor.

Most course assignments will be submitted in Word format through the platform Canvas. Students will use a style sheet provided by the professor. Occasionally, course projects will be published online in the website masmenos.es

Student Magazine Article

Given the importance and public nature of the course's main project through its printed and online editions, it is essential that students show a high level of commitment towards its requirements and objectives. The pieces published in más+menos are chronicles and reports that include text and photograph and that look insightfully and empathetically into the students' host community.

Attendance Policy



Students are not allowed to miss class. For each absence, the participation portion of the grade will be lowered. Hence, it will be very difficult to receive a 100 in the class. Please keep this in mind.

If a student misses class twice without a valid excuse (a *note from a physician in the event of an illness*), then the professor will automatically lower the final grade by 5 points (on a 100-point scale) for each class missed thereafter. Students with 6 or more absences will fail the course.

Students should arrive to class on-time. Arriving late for a class will count as an absence.

** Notes from a physician will only be valid and admitted by the Resident Director if the doctor confirms that the visit could not have been arranged at another time, or that the student was too ill to attend class that day.*

Academic Honesty

Students are expected to act in accordance with their university and CIEE's standards of conduct concerning plagiarism and academic dishonesty. Use of online translators for work in Spanish will result in an automatic failure.

WEEKLY SCHEDULE

Week 1 INTRODUCTION TO THE COURSE: WHY DO WE TELL STORIES?

Course syllabus and presentation of the magazine más+menos / Students' and professor's expectations / Stylebook of the newspaper EL MUNDO / Stylesheet for the presentation of written assignments / Revision of the platform Canvas.

Discussion based on texts by Jean Paul Sartre and José Saramago. Leading onto the work of week 2, students' and professor's will orally share personal stories and memories stemming from their own life experience.

MATERIALS: José Saramago's Nobel lecture «De como los personajes se convirtieron en los maestros y el autor en su aprendizaje», 1998; Jean Paul Sartre's excerpt from his novel La Nausea, 1938; Andrew Stanton's Ted Talk «The Clues to a Great Story», 2012.

Week 2 THE NARRATIVE STRUCTURE: HOW DO WE TELL STORIES?

The class will reflect on the three-act narrative structure, the symbol (or catalyzer) and the theme of human interest as exemplified in two very different texts:

MATERIALS: Javier Gómez Santander's article «La Rampa», 2016 (longer chronological spam), and Manuel Chaves Nogales chapter «Joselito», from his book *Juan Belmonte Matador de Toros* (very short chronological spam).

GRADED ASSIGNMENT 1 (350-450 words): Students will develop the story they shared in class into a written story. The text may be accompanied by a photograph.

Week 3

DESCRIBING ATMOSPHERES AND OBJECTS: HOW DO WE PAINT A STORY?

How do we bring the context of a story to life with words? What are the differences between EXPLAINING (EXPLICAR), NARRATING (NARRAR) and SHOWING (MOSTRAR)?

MATERIALS AND ACTIVITIES: Ryszard Kapuscinski's descriptions of stores in Luanda in excerpts from his book *Ébano*, 1998; Eduardo del Campo's chronicle «Kanouté: El "Rey Gol" marca en África», 2007; exploration of the flea market El Jueves in calle Feria.

GRADED ASSIGNMENT 2 (350 words + 3 photographs): after exploring the flea-market, carefully observing all of its elements and seeking contact with some of the vendors, students will write a description based on the use of color and using references to the perceptions of their senses. Students will frame the place at three levels: (1) the general atmosphere; (2) the objects and "world" of a specific stall; (3) the person behind that stall.

Week 4

THE PHYSICAL AND PSYCHOLOGICAL PROFILE: HOW DO WE PORTRAY CHARACTERS?

This week we analyse how to represent the voice, features and actions of character within a given context, using adjectives but also attributes.

MATERIALS AND ACTIVITIES: Profiles published in the online magazine FronteraD of Alberto Patishtan by Javier Molina, 2014, Leonardo Boff by M. Á. Fernández y J. Marcos, 2012, Aurelia Medina by Carmen Lucas-Torres, 2011, and

Rafael Paredes by Álvaro Guzmán, 2012; Raúl Rivero's «Memorias de expiación», from his book about the Cuban Revolution *Lesiones de Historia*, 2006; Rafael J. Álvarez's profile article «Manuel busca su sitio», 2006; Belén Rosendo's «El perfil como género periodístico», 2009. Students will work on several exercises based on the analysis of these texts.

GRADED ASSIGNMENT 3 (500 words): a written personal profile based on an individual closely known by the author.

First considerations about the final project. Students will start focusing on the final project and decide the topic and character of the stories they will publish in the magazine más+menos.

Week 5-6 **THE VOICE OF THE CHARACTERS: HOW DO WE INTERVIEW OUR PROTAGONISTS?** This week, the class will analyze the essential rules and actions for conducting a good interview, from preparation to editing.

MATERIALS AND ACTIVITIES: TV interviews to Iran's former president Mahmoud Ahmadineyab by Ana Pastor (TVE), Christiane Amampour (ABC) and Larry King (CNN); Mathew Couto's article «The Art of the Interview», 2016; Eduardo del Campo's article-profile «Coral de Mujer en Cárcel para Hombres», 2002; Video of Guy Talese on how to conduct and interview, 2012; 12+1 Interviews (video and newspaper interviews) by Rafael J. Álvarez. Students will practice the art of the interview with peers and the professor, will analyze the essential skills necessary to conduct efficient interviews and will learn the basic rules of editing quotes for Q&A (pregunta-respuesta) as well as edited (reportajeada) interview formats.

GRADED ASSIGNMENT 4 (800 words) – MIDTERM: students will prepare an interview with the main protagonist of the story they're going to publish in the magazine, will conduct it and will render the answers in the form of edited quotes question-answer. They edited interview will be preceded by a brief description or profile of the person (that will be further developed in the final project–magazine article).

Week 7 **QUANTITATIVE-QUALITATIVE CONTEXT AND VERISIMILITUDE: HOW DO WE RESEARCH THE STORIES?**

The class will discuss the need to synthesize in order to capture the full scope of a story without including all of its details, how to contextualize and add meaning to a personal story, how to balance the background notes with the more human and anecdotal elements of a story, and how to find the appropriate external sources. We will work on quantitative and qualitative facts as well as on the three levels of information.

MATERIALS AND EXERCISES: Reframing Mexico (audiovisual portraits of the inhabitants of Mexico City) created at UNC's School of Journalism and Mass Communication, 2012 –students will construct an outline of the essential facts one of these stories; John Hershey's *Hiroshima* (fragments of the text published in The New Yorker in 1946); Hiromi Tsuchida's *Hiroshima Project*, a photographic project. Eduardo del Campo's «El Suicida de Bengasi». 2011.

GRADED ASSIGNMENT 5 (350-450 words): (1) / (2) Students will identify sources online and will construct with them a background context about the story they're going to write for the magazine

Week 08 SUMMARY OF PREVIOUS CONCEPTS AND WORK ON FINAL PROJECT

While students work on the first draft of their final projects, the main concepts so far discussed and exercised in the course will be reviewed.

Week 08 FIRST EDITORIAL PHASE (CONTINUATION OF WORK ON FINAL PROJECT)

Students will be fully involved in the creation of their pieces for the student magazine. Individual sessions with the professor. The **deadline** to hand in the **FIRST FINAL DRAFTS (final texts in Spanish)** will be Friday of this week.

Week 09 SECOND EDITORIAL PHASE (CONTINUATION OF WORK ON FINAL PROJECT)

Students will review the corrections and edits made to their articles by the professor. Individual sessions with the professor. Students will also start working on the translation of their articles into Spanish. **Deadline** to hand in the **SECOND FINAL DRAFTS (final texts in English)** will be Friday of this week.

Week 10 DESIGNING FOR THE PRINTER: students will review the basic skills necessary to reproduce the edited graphic version of their articles and requirements for the

printer. The class will cover the most basic aspects of designing for the printer using Adobe Indesign and Adobe Photoshop programs. The final layout, structure, cover and back cover of the publication will be decided. The final PDF of the magazine *más+menos* will be sent to the printer at the end of this week.

Week 11 **EVALUATION**: the class will review the outcome of having produced a new issue of the magazine *más+menos*.

GUEST LECTURER: The staff reporter from the newspaper El Mundo **Eduardo del Campo**, some of whose articles we will have discussed in class, will share his professional experiences with us as well as telling us about his vocation and the development of his journalistic career since his days as a freelance chronicler travelling the world.

Week 12: **PRESENTATION OF MAGAZINE**: the printed version of *más+menos* will be presented in class and distributed. Students will discuss and evaluate their experience as journalists in Seville, the final result of the publication they've created together, and the usefulness of the course and of its projects in helping them achieve their goals. The protagonists of the stories will receive printed copies of the magazine. Several local points of distribution (bookstores, public arts centers and cafés) will be determined.

Site visit: the class will present the magazine over breakfast at Bookstore Caótica

WRITTEN SOURCES

In addition to the materials indicated in this syllabus, all of which will be provided by the professor either in print or through links to different websites, the following are articles, chronicles or books which may support the students' interest in some of the topics presented in the courses:

- Álvarez, Rafael J.. «Manuel busca su sitio». El Mundo, 2006
- Armada, Alfonso. *Cuadernos Africanos*, Península-Altair, Barcelona, 1998
- Auster, Paul. *Auggie Wren's Christmas Story*, New York Times, 1990
- Boyd-Batstone, Kathy. *Sin miedo en la Corrala Utopía*. Revista *más+menos* 21, 2013

- Chaves Nogales, Manuel. *Juan Belmonte matador de toros*. Estampa 1935
- Del Campo, Eduardo. «*Kanouté, El Rey Gol marca en África*», Magazine El Mundo, 2007
- Del Campo, Eduardo. «El suicida de Bengasi y otros heroes», El Mundo, 2007.
- Del Campo, Eduardo. *De Estambul a El Cairo*, Almuzara, Córdoba, 2009.
- Entrialgo, Mauro. *El Conflicto del Sahara en Menos de 300 Palabras*. CMPA, Oviedo 2014.
- Furio, Colombo. *Últimas Noticias Sobre Periodismo—Manual de Periodismo Internacional*, Anagrama, Colección Argumentos. Barcelona, 1997
- García Márquez, Gabriel. *Notas de Prensa 1961-1984—Obra Periodística 5*. Mondadori, Barcelona, 1999
- Gómez Santander, Javier. «La rampa». El Mundo, 2015
- Herr, Michael. *Dispatches*, Vintage International, New York, 1991 (1968).
- Hersey, John. *Hiroshima*, The New Yorker, August 1946.
- Kapuscinsky, Ryszard. *Ébano*, Madrid, 2004.
- Keane, Fergal. *Letter to Daniel*, Penguin, London, 1996.
- Kerrane, Kevin + Pagoda, Ben (editors). *The Art of Fact, A Historical Anthology of Literary Journalism*. Touchstone, New York, 1998.
- Morató, Cristina. *Viajeras intrépidas y aventureras*, Plaza y Janés, Barcelona, 2007
- Rivero, Raul. *Lesiones de Historia*, Aduana Vieja, Cádiz 2006
- Saramago, José. *Como los personajes se convirtieron en los maestros y el autor en su aprendiz*. Discurso Nobel, 1998
- Sartre, Jean-Paul. *La Nausea*, 1938
- Sutchida, Hiromi. *Hiroshima Project*, 1976

AUDIOVISUAL SOURCES

- Pastor, Ana. *Interview with Mahmud Ahmadineyad*. Televisión Pública Española, 2010: <http://www.youtube.com/watch?v=G3KUAs9QXQQ> (30:17)
- Amampour, Christiane. *Interview with Mahmud Ahmadineyad*. <http://www.youtube.com/watch?v=wrOXWFccyPE>. ABC, sept 2010



- King, Larry. *Interview with Mahmud Ahmadineyad*.
<http://www.youtube.com/watch?v=O4RyKQBnCiI>. CNN, sept 2010
- Stanton, Andrew. The clues to a great story. Ted Talk 2012:
https://www.ted.com/talks/andrew_stanton_the_clues_to_a_great_story#t-598421
- Talese, Gay. *How to become a writer*: <http://bigthink.com/users/gaytalese> Big Think
- Talese, Gay. *Art of the Interview*: <http://bigthink.com/users/gaytalese> Big Think