



## **CIEE Seville, Spain**

<b>Course title:</b>	Magazine Reporting and Writing
<b>Course code:</b>	COMM 3001 SCMJ / JOUR 3001 SCMJ / SPAN 3001 SCMJ
<b>Programs offering course:</b>	Advanced Liberal Arts, Communications, New Media and Journalism English, Communications, New Media and Journalism Spanish
<b>Language of instruction:</b>	Spanish
<b>U.S. semester credits:</b>	3.00
<b>Contact hours:</b>	45.00
<b>Term:</b>	Fall 2023

### **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:

- Improve their writing skills, both in their native and in their adoptive language, while increasing their capacity to exert a more critical perspective through written journalistic reports.
- Exert a critical and objective view of the world around them by reporting about it, placing emphasis on all aspects of 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.
- Develop 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**

1. Final Assignment: Final Edition of Mas+Menos Magazine	35%
2. Midterm Assignment: Interview	20%
3. Course Assignments	30%
4. Participation	15%
TOTAL	100%

### **Course Requirements**

#### **Final Assignment: Final Edition of Mas+Menos Magazine**

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.

#### **Midterm Assignment: Interview**

#### **Course Assignments**

**Week 2 Graded Assignment #1 (350-450 words):** Students will develop a personal story previously shared in class into a written story. The text may be accompanied by a photograph.

**Week 3 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 Graded Assignment #3 (500 words):** a written personal profile based on an individual closely known by the author

**Week 6 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.

**Week 7 Graded Assignment #5 (350-450 words):** Students will identify sources online and will construct with them a background context about the story they're going to write for the magazine

#### **Participation**

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](http://masmenos.es)

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.

### **Attendance**

To encourage engaged learning, regular class attendance is required throughout the program. This includes any

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

### **Academic Integrity**

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

***N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.***

### **Weekly Schedule**

#### **Week 1**

Class: 1.1 Introduction to the Course

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.

Class: 1.2 Why we Tell Stories

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.

**Readings/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 Santon's Ted Talk «The Clues to a Great Story», 2012.

#### **Week 2**

Class: 2.1 Narrative Structures: How We Tell Stories I

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:

**Readings/materials:** Javier Gómez Santander's article «La Rampa», 2016 (longer chronological spam).

Class: 2.2 Narrative Structures: How We Tell Stories II

**Readings/materials:** 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

Class: 3.1 Describing Atmospheres and Objects: How We Paint Stories I

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)?

**Readings/materials:** 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.

Class: 3.2 Describing Atmospheres and Objects: How We Paint Stories II

**Out of class activity:** 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

Class: 4.1 The Physical and the Psychological Profile: How We Portrait Characters I

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

**Readings/materials:** 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. Students will work on several exercises based on the analysis of these texts.

Class: 4.2 The Physical and the Psychological Profile: How We Portrait Characters II

We continue analyzing how to represent the voice, features and actions of character within a given context, using adjectives but also attributes.

**Readings/materials:** Raúl Rivero's «Memorias de expiación», from his book about the Cuban Revolution *Lesiones de Historia*, 2006. Students will work on several exercises based on the analysis of this text.

**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

Class: 5.1 The Physical and the Psychological Profile: How We Portrait Characters III

We prepare to produce Graded Assignment #3, which will consist in a journalist personal profile. This project will be published online.

**Readings/materials:** Rafael J. Álvarez's profile article «Manuel busca su sitio», 2006; Belén Rosendo's «El perfil como género periodístico», 2009. Students will analyse this work in depth and will use it as a model for Graded Assignment #3.

**Graded Assignment #3 (500 words):** a written personal profile based on an individual closely known by the author.

Class: 5.2 Review of Previous Weeks

Presentation and discussion in class of **Graded Assignment #3**

### Week 6

Class: 6.1 The Voice of the Characters: How to Interview the Protagonists of our Stories I

Students will reflect about the essential rules and actions for conducting a good interview, from preparation to editing.

**Readings/materials:** 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».

Class: 6.2 The Voice of the Characters: How to Interview the Protagonists of our Stories II

Students will analyze the essential rules and actions for conducting a good interview, from preparation to editing.

**Readings/materials:** 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. The edited interview will be preceded by a brief description or profile of the person (this will be further developed in the final project-magazine article).

## Week 7

Class: 7.1 Review and Completion of Graded Assignment #4

Students will enjoy time in class to share the development of their work with peers and the professor, and will be able to work in the editing prior to its submission. FROM THIS POINT ONWARDS, STUDENTS WILL BE FULLY FOCUSED ON THE DEVELOPMENT OF THEIR FINAL PROJECT.

Class: 7.2 The Three Levels of the Information: How to Research the Stories I

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 focus on the three levels of information.

**Readings/materials:** 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.

**Graded Assignment #5 (350-450 words):** 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 8

Class: 8.1 Quantitative-qualitative Context & Verisimilitude:How to Research the Stories II

Continuation of work from last week with a focus on quantitative-qualitative documentation for the stories. The 'less is more' style of the magazine más+menos.

**Readings/materials:** 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.

Class: 8.2 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 9

Class: 9.1 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.

Class: 9.2 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 10**

Class: 10.1 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. The **deadline** to hand in the **SECOND FINAL DRAFTS (final texts in English)** will be Friday of this week.

Class: 10.2 Designing for the Printer I

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 the Adobe programs **Indesign** and **Photoshop** programs.

## **Week 11**

Class: 11.1 Designing for the Printer II

Students will work in class in the design of their respective articles, editing photos, pasting text and creating the general layout for the print. The cover and back cover of the publication will be decided, together with a title for the publication. The final PDF of the magazine will be revised by the students prior to its submission to the proofreaders and the subsequent final editing process to be conducted by the professor. NO LATER THAN THE END OF THIS WEEK, the final PDF should be sent to the printer.

During this week, students will still be able to review, correct and complete last details in their respective articles.

Class: 11.2 Digital Design

Students will translate the English and Spanish versions of their articles to its digital edition in the process of a workshop in which they will upload and edit materials through the Wordpress editor of the URL [masmenos.es](http://masmenos.es)

## **Week 12**

Class: 12.1 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.

Class: 12.2 Presentation of Magazine and Site Visit

The final pdf version of más+menos will be presented in class. 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 class will enjoy a visit to **Bookstore Caótica**, main local center for the distribution of the magazine, and will be able to present their stories and the overall concept behind the new issue of the magazine to the owners of the bookstore.

## **Course Materials**

### **Readings**

- 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

## Media Resources

- 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](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