JOUR 343: Advertising Design and Prod.
4 units
Spring 2015—Tuesday—2:00-5:20pm
Section: 21189R
Location: ANNENBERG 308

Instructor: Dennis Hodgson
Office: Classroom
Office Hours: Half hour before and after class
Contact Info: dhodgson@usc.edu

I. Course Description
Production of advertising materials; emphasis on the conceptual creation and design of advertising elements.

II. Overall Learning Objectives and Assessment
This class is for the undergraduate student interested in learning about the creative part of the advertising profession, art direction, design and the aspects of production. Students will gain a working knowledge of the visual elements used in the creative process. Students will be expected to learn the terminology and fundamentals of advertising, how to think of and conceive a good, effective ad and how design and production are integrated into the process.

III. Description of Assignments
Projects will include overviews and executions of concepts, headlines (copywriting) typography, color, design, advertising campaigns: commercial and pro-bono, digital brand platforms, the art of logo development and icons, and event/poster development. Emphasis will be placed on the components and presentation of all of these elements. The concept of the creative team (Art Director and Copywriter) will be introduced but the main focus of the class will be on the role of the Art Director/Designer in the development and execution of advertising campaigns across various mediums. A strategic Creative Brief and its role will be critical to each project. There will be a final portfolio as well as five projects that will determine your grade: 1) a mock portfolio including cross platform media. 2) dissection and re-creation of an existing ad campaign + digital online component 3) logo exploration and design 4) event promotion poster, CD cover, online promotion 5) advertising campaign “PSA/Pro-Bono”- social networking component.

IV. Grading Breakdown
You will be graded (in order of importance) on your ideas, execution, presentation, class participation and attendance. You are not expected to become hard-core designers, but you will be expected to come away with a working knowledge of design terminology, equipment, familiarity with software, and means of production so that you may have a clear understanding of what it takes to make advertising, from start to finish.

Assign #1) Mock Portfolio: 5%
Assign #2) Dissection, re-creation (select an existing campaign), Online: 15%
Assign #3) Logo Exploration & Design: 15%
Assign #4) Event Promotion Poster, CD cover, Online: 15%
Assign #5) PSA/Pro-Bono, Logo Social Networking Component: 15%
Final Portfolio review and presentation: 20%
Participation, Verbal Presentation, Brainstorming, In Class work: 5%
Written Tests: 10% (2 quizzes-5% each)
Extra Credit opportunities will be given throughout the semester.
A final letter grade will be assigned based upon traditional values:

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Tardiness will lower your grade - I will start class at 2:10 (after that, you are tardy). 1 excused absence is allowed - birthdays, guests in town cannot be used as excuse. Advance email notification in the event of an emergency will be considered as one absence. Notes must accompany longer illnesses from a doctor or campus health desk. If you have a sports commitment, “1” will be allowed but will require an “original” written letter from a USC instructor on USC stationary at least 1 week in advance - no copies accepted. Must be handed “directly” to instructor.

V. Assignment Submission Policy
A. All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of F. Late work will lower your grade even if previously agreed upon. (In the professional world, a deadline is a deadline. Late work in business is unprofessional and could cost the loss of a client)

B. Assignments will be submitted via in-class presentations and are due by the student “in person” the day of class. All assignments will be complete and strategy briefs will be typed, with no handwritten edits. **Strategy briefs will be emailed to me by Friday of the week an assignment is given.** Assignments completed not following directions will not be accepted and be graded lower. Grammar, spelling and writing ability are important. Spell checks - mandatory! If you are absent, you are responsible for getting me your homework by the beginning of next class.

C. If you are absent, you are responsible for getting notes and assignments from a fellow student. I do not e-mail assignments or notes if you have missed class.

D. You will be expected to present completed work or work in progress (tissues - see Tissue Sessions below) in each class session. Pantomimed displays of work (work that isn’t physically present) will not be accepted. Bringing your work is participation, including preliminary groundwork for assignments. Failing to bring work “in total” to each and every class will lower your grade. Presenting work on computer screens will not be allowed unless it’s work done during class time.

E. There should only be one discussion going on at a time in class. Paying attention to the speaker, whether it is the instructor, fellow student or guest is a sign of respect and professionalism. Most importantly, each student is to respect the other. During class discussions, each student will be expected to listen attentively and refrain from private discussions with their neighbor. Excessive talking during class is distracting, disruptive and shows a lack of respect towards your fellow classmates, yourself and the instructor. If this becomes an issue, students will be asked to leave the classroom.

F. You are expected to check BlackBoard for updates on homework and assignments when announced. The syllabus is our guideline but can change during the course of the semester to accommodate class progress, events and speaker schedules. You
are also responsible for checking your USC e-mail account, which is how I will communicate with you when needed. Most course documents handed out in class will also be available through USC’s Blackboard system. (Access it at http://blackboard.usc.edu and login with your USC username and email password.) To upload your own images-pdfs and jpgs (resolution limit is 400 x 200 pixel) go to Evaluation/Grade Center/Assignments.

G. There will be no make-ups for the mid-term. There will be no extensions for the final project. You must complete in total the mid-term, assignments and final project to pass the class.

VI. Required Readings and Supplementary Materials

“The Barebones of Advertising Print Design” by Robyn Blakeman.

G. There will also be a number of handouts for supplemental reading which will appear on exams.

Much of the work will be done outside of class; however, some of these materials will be useful. No real tabletops are available to work on.

External back up – USB (to transport work in progress, fonts, design elements, etc. to be brought to class at all times)

- An 8 1/2” x 11” black sketch book for rough thumbnail sketches. (see sample)
- Tracing Paper Pad (Tissue) 9” x 12” for sketching and laying out ideas (see Tissue Sessions below)
- Various drawing supplies: #2 pencils, pens: thin & thick black Sharpies
- ITOYA Portfolio Book with sleeves for presentations 11” x 17”
- Access to Photocopier, Computer (preferably MAC), Color Printer
- Tape (for posting work on walls for critiques - depends on classroom walls)
- X-acto Knife - #11blades
- Still Camera (preferably digital or Smart Phone)
- Glue dots for positioning artwork in ITOYA Portfolio

Optional: Portable cutting matte (with memory)
24” - 36” metal ruler
Adjustable Spray Mount
Tape: 3/4 white paper tape
Flat Carrying case to carry print materials
Toolbox
(Most of this is available at Blick or Swains. Both give 10% discounts with Student ID).

VII. Laptop Policy

Effective fall 2014, all undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Virtual Commons for more information. To connect to USC’s Secure Wireless network, please visit USC’s Information Technology Services website.

Add/Drop Dates for 15-week courses (Session 001) (optional)

January 30: Last day to register and add classes
January 30: Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund
February 3: Last day to drop a Monday-only class without a mark of “W” and receive a refund
April 10: Last day to drop a class with a mark of “W”

*For shortened/condensed courses (e.g.: seven-week courses), please find your course on the Spring 2015 Schedule of Classes and click the “Info” button for different add/drop dates.

TISSUE SESSIONS

Tissue sessions are referred to in Advertising as a forum to show “work in progress”. They are ideas, sketches, concepts, etc. roughed out - these can be loose computer output executions but for the purposes of this class your ideas will be drawn in black Sharpie (not pencil) on tissue
paper and used to evaluate individual ideas. The “tissues” will be used to critique work in progress.

**Magazines:**
Communication Arts (CA), Dynamic Graphics, STEP, Archive, AD AGE, ADWEEK, HOW, ID, PRINT, Adweek.com and AdAge.com

Advertising award annuals including The One Show, D&AD, Art Director’s Annual

**Websites for Stock Visuals**

- www.veer.com
- www.jupiterimages.com
- www.istock.com
- www.shutterstock.com
- www.liquidlibrary.com
- www.gettyone.com
- www.bridgeman.co.uk
- www.jupiterimages.com
- www.acclaimimages.com
- www.cartoonbank.com
- www.PunchStock.com
- www.dreamstime.com

**Fonts/clipart:**

- www.dafont.com
- www.google.com/fonts
- www.withoutwalls.com
- www.clipart.com
- www.veer.com
- www.havanastreet.com
- www.retroadart.com
- www.garagefonts.com
- www.macfonts.com

**HELPFUL WEBSITES**

- www.dynamicgraphics.com
- www.brandsoftheworld.com
- www.adsoftheworld.com
- www.mediamind.com
- www.layersmagazine.com
- www.pantone.com
- www.kuler.adobe.com
- www.printmag.com
- www.tbwachiat.com
- www.deutschadvertising.com
- www.bbdo.com
- www.tbwaconnect.com
- www.disruption.com
- www.adweek.com
- www.attik.com
- www.vandelaydesign.com/blog

**Well-done web sites:**

- **AGENCIES, COMPANIES + SAMPLES OF CREATIVE WORK -**
  1) Ogilvy & Mather - www.ogilvy.com - creative portfolio
  2) Goodby Silverstein & Partners www.goodbysilverstein.com
  3) www.cowabduction.com
  4) David & Goliath, www.dng.com
  5) Fallon www.fallon.com
  6) The Vacuum - www.vacuumsucks.com (web and interactive)
VIII. Course Schedule: A Weekly Breakdown

WEEK #2: Jan. 13

REVIEW COURSE SYLLABUS AND GRADING SYSTEM
- Course overview, expectations, grading, reading list
- Samples of Conceptual-driven thinking: “ideas”
- The creative team; art director and copywriter
- 4 Basic Design Principals: Proximity, Alignment, Repetition, and Contrast.
- Sample Ads: Researching, collecting both magazine ads and printouts of digital/internet branding cross-platform
- In-class exercises introduced and distributed throughout semester (Lynda.com assignments)
- Introduction to lynda.com
- Contract with yourself: write what you expect to get out of the class, sign and hand in. We will review these again at the end of the term.

Assignment #1: Mock portfolio - due January 27 - Log onto lynda.com and explore
Each student will find nine print ads (see categories below) that best represent your level of understanding of good advertisement. These ads should represent your understanding of good communication. For at least 6 ads, please print out an example of digital cross platform branding. Bring in for week #3 and be prepared to explain and/or defend your thinking on each ad. READ CHAPTERS 1, 2, 3 - BAREBONES. Present ads based on reading.

Consumer and Trade Magazines
Please bring sample from each category. Do not bring in ads from Award Books, online “Best of Ads” or Communication Arts Annuals. Print out samples of digital cross-platforms for at least 6 of the ads - be prepared to explain the correlation of digital messaging and how they are integrated into the overall communication. This can be in the form of: website homepage, Internet interactive activity, product promotional blog or competition.

CATEGORIES:
1. Automotive: (e.g. Volkswagen, KIA, Mercedes, etc.)
2. Retail: (retail stores - GAP, IKEA, WALMART, etc.) NO FASHION OR MAKE-UP ADS
3. Technology: (Apple, IBM, Sony, Digital Cameras, Smart Phones, etc.)
4. Packaged Goods or Consumer Products: (Nivea, Nabisco, Kellog’s, Altoids, Grey Goose, etc.)
5. Entertainment: (TV Show Promotion, Movies, Music, etc.)
6. Public Service or Pro-Bono: (AIDS, GreenPeace, Breast Cancer, St. Jude’s, etc.)
7. Trade: (Business to Business or a service - for example, a paper company advertises in a Design Trade Magazine, Pipe manufacturer runs ads in a Plumbing Supply Magazine, etc.)
8. Sports: (Nike, Adidas, Gatorade, etc.)
9. Bonus...1 really bad ad.. avoid “advertorials”. be prepared to explain why using terminology.

These should be “precisely” cut with an x-acto knife so that there are “clean” edges all around and no content is sacrificed. Maintaining a pristine format is important - the best can be used for your final presentation/portfolio. The care you put into your work will absolutely affect your grade. Each portfolio will be discussed. We will talk about headlines/words that get our attention and why certain concepts/layout elements have more impact than others.

Critique & Discussion - Please read and refer to Barebones, Chapter 1, Pg 5 - 6 for terminology to be used in discussion.

WEEK #2: Jan. 20
- Basic Principles of Design
  Design/advertising hierarchy and vocabulary introduced. (Proximity, Alignment, Repetition, and Contrast)
  - Discussion of print layouts, how to address a target market. (Creative Brief)
  - Intro to InDesign Lab: In-class exercises (TBD) InDesign: page layout. Stock photography and usage. Importing copy.
WEEK #3: Jan. 27
Due: Mock Portfolio: 8 effective print ads, 1 really bad ad and 6 digital branding examples for review.
• Each student will present their ads and digital cross-platform elements for branding.
• Analyzing Communications
• Client: what they do, what do they make, what do they sell - the “brand” personality.
• The creative brief, the campaign’s “backbone”.

Assignment #2: “Dissection & Re-creation” of an existing PRINT Campaign - BRING IN ORIGINAL AND INCLUDE WITH EACH LEVEL OF PRESENTATION (try to select interesting/challenging subject matter - ie. 99 Cent Store.)
Select 1 existing campaign (from your Mock Portfolio or otherwise) along with online cross-platform/homepage/banner ad. Be prepared to dissect it. Each student will then re-create it based on the existing or improved concept from start to finish with new campaign based headlines. We begin with tissues only and discuss how to shoot your own photos or use stock for your campaigns.

Components:
Write a Creative Brief explaining the strategy of the new campaign and execute against it. Format for Creative Brief will be provided. Attributes for the assignment: Provide original for each step of process, 2 directions for tissue session.

Elements of Design, Layout and Type Exploration - learning how to combine appropriate Visual/Concept/Headline/Tagline - Apply simple page layout techniques, InDesign tutorial and class discussion. Write and present Creative Brief describing assignment.

For class critique:
Present 2 directions/campaigns for tissue session for same product: 1 single page (8 1/2” x 11”), 1 spread (17” x 11”), 1 web component: total of 3 “different” pieces per direction. You are to find and use an existing advertising campaign. We will discuss layout and how to combine visuals and fonts, which best illustrate and represent the concept of the campaign, along with headline and tagline based on a self-developed strategy. We will discuss choice of images, stock, conventional and personal photography, where and how to obtain and import them into your layout. We will help define which elements would best serve the landing page of the website. Find images based on concept, through scrap, stock houses, Google images or self created. Tissue out the ideas based on appropriate visuals that best meet your concept. Be prepare to explain why you chose the visuals used. Write your headline(s) or related applicable list of callouts and a tagline on a separate sheet (Word doc) that best works with your concept. Elements and their appropriate attributes will be discussed.

READ CHAPTERS, 4, 7, 8 in BAREBONES -
Chapter 4: “The Page: Problems and Solutions”
Chapter 7: “A Look at Each Component as a Design Element”
Chapter 8: “Putting the Pieces in Place”
Chapter 3 - Graphic Design for Non-Designers, Theory/Choosing Color/color Harmony

WEEK #4: Feb. 3
(Last day to drop a Monday-only class without a mark of “W” and receive 100% refund or change to Pass/No Pass or Audit)
Due: Present, critique and review “tissue” ideas for “Dissection & Re-creation” Campaign.
Critique & Discussion.
One direction will be chosen and suggestions for tight revisions to be completed by next session.
Lab: In-class assignment if time allows

WEEK #5: Feb. 10
• “ART and COPY”... short film to introduce “The power of advertising and branding and the Evolution of the Creative’s role in the business world”
Keywords to be analyzed and explained: messaging, composition and layout, balance, color, typeface, logo placement, brand/digital brand awareness, mood and emotion. Be ready to discuss in class.
Lab: work on layouts for assignment #2 in class.

WEEK #6: Feb. 17
Present Tight Finished Comps for “Dissection & Re-creation” campaign
Critique & Discussion.

Introduction to LOGOS:
Introduction to logomarks, their purpose, and why. Basics of typography. Color systems & observance/psychology. Discussion logo as it pertains to company branding.
Film: Helvetica!
Guest speaker if available.

Assignment #3: Typographic and Iconic Logo Exploration:
How a designer creates a logo
http://joshpector.com/2014/12/12/how-a-designer-creates-a-logo/?awt_l=5mUyM&awt_m=3b0zRjpEuTiBKER

Part 1: You will gather 1 corporate logo, 1 retail logo, 1 product logo and 1 restaurant category logo - total of 4. Cut out, photo copy and center 1 logo per page on an 8.5 x 11 paper landscape orientation, with no background. All logos should fit within a 5”x 5” square format. Create a buttoned up presentation. You will present as a “Design Studio” as if your studio had designed the logos.

Each student will present 2 logo categories each. TYPED and presented explanation of logos:
1) Who is the Client
2) What Personality, culture, brand attributes does the logo convey
3) Typeface Style (try to identify actual font...know and explore your typefaces)
4) Color evaluation
5) Competition
6) Proposed audience intended to reach/market placement
7) Does logo need refinement? If so, suggested improvements

Part 2: Each team will be assigned two categories each from the four. Students will then create their own versions of selected logo and present. Each individual logo will be presented in both color and black and white - color theme from Kuler Color System - www.kuler.adobe.com. Final logos will be translated to 3 vehicles: signage, carrying bag, business card.

Typography and iconography should be used to communicate the content, both obvious and subliminal. Keep the Brand in mind. The logos will be placed on the wall and discussed by the class.
Discussion will examine how the logos convey an effective visual message.

Discussion will include (be prepared to answer): What is the Branding and Identity? Which typeface did you use, why? How does typeface, type size type texture work together? What is the message beyond the word? What is the subliminal message of the typeface? How does the logo work in conveying a certain mood or genre? How and why are icons used to illustrate the image? What makes this logo successful or not? How do tag lines work to ad content to the logo when used? Graphic Design for Non-Designers, p. 82-97 - Look at p. 126, business stationary logo development

WEEK #7: Feb. 24
Due: Part 1: Presentations of individual logo case study/research. We will finalize categories for completion of assignment, Part 2.
Critique and Discussion
Homework: Part 2: Execution of the chosen logo and 3 appropriate applications: 1 signage, 1 carrying bag, 1 business card.
Lab (TBD)

WEEK #8: March 3
Due: Part 2: Individual Presentation of final logos in b/w and color. Logo applications on signage, carrying bag, t-shirt. (color only)
Critique and Discussion
Lab (TBD) - Extra credit assignment for semester: Design a logo and calling card for yourself.

Assignment#4: One Sheet Event Promotion/Poster, CD cover & case. plus Integration of Social Media
Creative Brief, 11” x 17” One-Sheet Poster for Musician or Concert that announces a New Album tied to Concert integrating new or existing logo, online advertising promotion and 1 CD cover. Students will research subjects, provide appropriate content, concept and execute 2 directions for each component for initial tissue presentation.
This assignment should be fun and allow you to show off some design talents. You’ll have three weeks to complete
Mandatories include:
Event Name/Tour/ Header, Name of Band/Musician, Location, Date. Create a Concept - Create a Color Scheme (Adobe Kuler)
USE TYPE creatively - use images either as photos or illustration
1. Use ALL the elements listed - This poster must have a CONCEPT!
Must be one band or vocalist - use color theme from Kuler Color System - [www.kuler.adobe.com](http://www.kuler.adobe.com)
   a. Art: Illustration or Photo - “Hero Image” of selected band/artist or image that supports concept
   b. Name of the Album
   c. Name of the Event/Tour
   d. Date the Event will take Place/how to purchase tickets
   e. Assign Hierarchy of information: visual order
   f. Location
   g. Make sure positive and negative is defined - use Kuler color palette
   h. Images must work well together but don’t overpower
   i. Type used creatively, must balance harmoniously with color, images, size and composition
2. CD Cover - All the same applies but condense it to fit a 5 x 5” format Design front and back
   a. Design a 2 page inside spread
   b. List songs
   c. Include more visuals
   d. Add sub-text - not bigger than 10-12 pt type.

Possible Guest Speaker: Social Media, Digital Branding to discuss:
(Depending on availability)

WEEK #9: March 10 - Short Midterm Quiz
PRESENTATION: Creative Briefs, 2 Directions/Tissues of Event Promotion Poster, and 2 Online Ad Promotions, 2 CD covers
Class Critique and Discussion
Lab (TBD)
Homework - begin color comps of selected concepts

WEEK #10: March 16-21
Spring Recess

WEEK#11: March 24
Due: Present color comps/close to finished final poster, online promotional, CD cover.
Critique and Discussion (in class work)
Homework: Finalize selected components

WEEK #12: March 31
Presentation of finished project.
Critique and Discussion
Lab (TBD)

Final Assignment #5: PSA/Pro-Bono, Logo, Social Networking Tie-in/Component Students will each concept and execute their own final campaign.
Pro-Bono: CREATE A Charity or Cause of Choice including political. Derive inspiration from AIDS, Green Peace, Breast Cancer, Anti-Smoking, MADD, Child Abuse, etc. but create you own cause. Write up a Creative Brief with solid strategies as to how to target the market via media placement (which publications, where on web, schedule). Present tissues for two different directions for two different campaigns: (total of 4 ideas presented in initial tissue session) 2 spreads, 1 single page, your own logo and online Social Networking Tie-in/Component. This is a cumulative project where students will be expected to create strong, well thought out concepts, thoroughly explore type, design elements for layouts, appropriate use of color, photography or illustration.

WEEK #13: April 7
Due: Professional presentation of briefs and tissues.
Critique and Discussion
Homework: Refine and complete comps.
Lab (TBD)
READ BAREBONES - CHAPTER 10 - “Magazine: What's the Big Design Deal?”

WEEK #14: April 14
Due: Present color comps/close to finished final PSA/Pro-Bono, logo, social networking tie-in/component (in class lab work on assignment)
Critique and Discussion
Homework: Finalize selected components

WEEK #15: April 21
Present finished comps of PSA/Project Pro-Bono campaign.
Be prepared to defend your final work. These comps will bring together all that you have learned over the course of the term using design and layout, color, logo creations and copywriting.
Critique and Discussion
Lab (TBD)
READ BAREBONES - CHAPTERS: 11: “A Look at Each Component as a Design Element” 12: “Putting the Pieces in Place”
Homework: complete and revise all class work that needs refinement.
Finalize Portfolio, prepare for final presentation and final exam.

WEEK #16: April 28
Due: Presentation or delivery of all revised work (TBD).
Guest Speaker or Field Trip ( - depending on availability)
Could include but not limited to:
Copywriter, Production Artists, Producer, Strategic Planner, Marketing Director or site/event.

WEEK #17: May 2 - 5
Study Days. Prepare final portfolio: update and improve existing projects, include all final executions/revisions

WEEK #18: May 12 - (May 6-13 Final Examinations)
Final presentation of portfolios will be a collective body of work from the semester formatted onto a CD to hand in as well as a hard copy portfolio to present. The portfolio should be formatted with your name, categories, subheads, and assignment titles:
Name, brief explanation, Assignment Titles:
1) Mock Portfolio: Print and Digital
2) “Dissect and Re-create” Print Campaign + Online Web Page
3) Logo Exploration + Applications
4) Event Promotion/Poster, CD cover and Online Promotion
5) Cumulative – PSA/Pro-Bono Project, Social Networking Component
6) Final Portfolio

**Important note to students:** Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.

IX. Policies and Procedures

**Additional Policies**

*Instructor:* Add any additional policies specific to your class that students should be aware of: missed classes, attendance expectations, checking USC e-mail, use of technology in the classroom, dress code, etc.

**Internships**
The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned in to the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.

**Statement on Academic Conduct and Support Systems**

*a. Academic Conduct*

*Plagiarism*
Presenting someone else’s ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* [https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/](https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, [http://policy.usc.edu/scientific-misconduct/](http://policy.usc.edu/scientific-misconduct/).

*USC School of Journalism Policy on Academic Integrity*
The following is the USC Annenberg School of Journalism’s policy on academic integrity and repeated in the syllabus for every course in the school:

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from the School of Journalism.” All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

*b. Support Systems*
**Equity and Diversity**

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity [http://equity.usc.edu/](http://equity.usc.edu/) or to the Department of Public Safety [http://capsnet.usc.edu/department/public-safety/online-forms/contact-us](http://capsnet.usc.edu/department/public-safety/online-forms/contact-us). This is important for the safety whole USC community. Another member of the university community - such as a friend, classmate, advisor, or faculty member - can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men [http://www.usc.edu/student-affairs/cwm/](http://www.usc.edu/student-affairs/cwm/) provides 24/7 confidential support, and the sexual assault resource center webpage [https://sarc.usc.edu/](https://sarc.usc.edu/) describes reporting options and other resources.

**Support with Scholarly Writing**

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute [http://dornsife.usc.edu/ali](http://dornsife.usc.edu/ali), which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations.

**Stress Management**

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

**Emergency Information**

If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [http://emergency.usc.edu/](http://emergency.usc.edu/) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

**X. About Your Instructor**

**Dennis Hodgson, Creative Director/Art Director, Designer, and Fine Artist**

[www.dhodgsonart.com](http://www.dhodgsonart.com)

After graduating from the Art Center College of Design in Pasadena, Dennis began his advertising career at Benton & Bowles where he worked on the highly creative, award winning campaign for McCulloch Chain Saws, after which, his reputation as a television broadcast art director was set in motion. Over the years Dennis has successfully demonstrated his strategic thinking on diverse brands ranging from financial institutions to candy. His resume includes Continental Airlines, Southern California Ford Dealers, Honda and Kawasaki Motorcycles, Gallo and Mondavi Wineries, Hilton Corporation, Nestlé International, Australia Tourism, Callaway Golf, Turbo Tax, Public Storage, Cunard and Princess Cruises as well as Dole Foods, just to name a few. His groundbreaking campaign for Alpo was highly recognized for excellence in its category and was voted one of “Creative Best” by Adweek.

Dennis has lectured at Otis on “Television Graphics”, Art Center College of Design and recently has been a guest at Brooks Institute of Photography. He joined the Academy of Television Arts & Sciences in 1995 and was appointed four consecutive years to the Commercial Peer Group Executive Committee, from 2005 through 2008.

He continues to pursue his passion for painting. His plein air paintings have been shown in galleries in the Glendale-Montrose area. He belongs to a small group of plein air painters in Glendale and is a member of the California Art Club.