

CMGT 599: Copywriting and Creativity

Fall 2012

Monday 6:30 pm

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Office: To be determined

Office hours: Mondays 5:00 pm – 6:20 pm, and by appointment

Course Description:

Advertising copywriting is a creative communication form based upon a sense of artistry. It has rhythm like music, a sparseness like poetry, depth like film, and humor like sitcoms. Good copy can make the marketplace cry, laugh, imagine, fall in love and be inspired to buy a product or buy into the proposition.

Copywriting is a conceptual art that flows from ideas often created in a team between a copywriter and art director. Together with an art director, a copywriter learns to distinguish disparate strategic thoughts, intertwine them, live with their tension, eventually using this dynamic to create an overall creative concept that drives the words and the visuals. A copywriter has to learn a visual sense because copy is rarely without a design. A good copywriter fits copy to design like two puzzle pieces made for one another. But a copywriter also has to deal in complexity and business. A copywriter has to know how to synthesize complicated information, understand marketing strategy and draw from that a creative strategy. The copywriter then has to organize all this information, establish a focus, an informational priority system and then create a concept, followed by writing.

Copy is not just for advertising. A good copywriter gains a critical thinking and writing skill, as well as an inspiration for innovation, no matter where the career path takes him or her. Students will not only learn how to explore complexity, focus and create great copy, but will also have the chance to work in teams with art directors and visit advertising agencies.

Four weeks of this class will be held at the Art Center College of Design in Pasadena. Students of the class will be paired with the art direction students of Art Director Paul Soady's class and will work under Gary Wexler and Paul Soady's joint direction as simulated ad agency creative teams.

Class will also delve into the issues and theories of creativity, reading what the great creative thinkers have said regarding the subject, leading to interactive (and creative) class discussion.

Class will also delve into how advertising has been affected by a changing world based on the Internet, which has changed the flow of information, media formats, communication forms and broadened the discussion of just about anything into a global conversation.

In this class, students will create a copywriter portfolio of ad concepts that they can use to in a job search in ad agencies or other firms and organizations.

Learning Goals and Required Skills:

1. The absolute required skill is a fluent ability to write English, having a facility to play with the language.
2. Learn to recognize marketing strategy and focus it laser-sharp for creative strategy.
3. Learn to write with consciousness, clarity, artistry, rhythm and spare amounts of words to infuse the language with power, emotion, humor and depth.
4. Learn to write to convince, advocate and sell.
5. Learn how to play with language so that it conveys multiple meanings on different levels and between the lines.
6. Learn to create advertising concepts and ideas, writing for print ads, brochures, direct mail, television and radio commercials and selected online communication forms.
7. Learn a level of excellence leading to judgment of what is fine creativity in the advertising industry.
8. Learn how to think in a focused manner, critically and creatively.
9. Learn how to work with a visually oriented teammate, brainstorming, leading to idea creation.
10. Learn how much design and art direction is becoming even more of a leading force in the communications industry.
11. Learn how a changing world is having a vast influence upon the advertising industry.
12. Learn how to drive to Pasadena.

Class Methodology and Work:

The class will be set up as a seminar and workshop on creativity and creative communication, using advertising copywriting as its methodology.

Classes will consist of a weekly in-depth exploration into excellence in advertising, viewing award-winning advertising forms, followed by analysis, questions and discussion.

Readings on creativity and innovation, as well as change in the advertising

industry influenced by a new era of communication will be part of weekly lecture and interactive discussion.

Classes will include trips to ad agencies and TV and radio production studios. Leading creative directors, copywriters, art directors and TV commercial producers will be guests in class at different times. The second half of each class will be a creativity workshop where students will be assigned to a teammate for the semester to create their advertising portfolio. Each week, student work will be critiqued by the instructor from a creative director perspective. Four weeks of the class will be held at the Art Center College of Design in Pasadena where students will work in teams with Art Center art director students under the co-creative direction of this instructor and Art Center instructor Paul Soady.

This is not a class to take if you are not planning on attending every session. You will have a teammate who will be dependent on your weekly presence in order to create your advertising portfolio which will be 50% of your grade. Additionally, the Art Center College of Design instructor and students will be giving their time to be your teammates during that period. Students must be in attendance at each Art Center session.

Grading Scheme:

A	95.0% or higher
A-	90.0%-94.9%
B+	87.0%-89.9%
B	83.0%-86.9%
B-	80.0%-82.9%
C+	77.0%-79.9%
C	73.0%-76.9%
C-	70.0%-72.9% (C- or lower is a failing grade)
D	60.0%-69.9%
F	59.9% or lower

Assignments and Grading:**Final Project Campaign:** 50% of grade

Your final project will be you and your teammate's creation of an advertising campaign for a specific product or service. You will be required to create a marketing strategy document and a creative strategy, with "legs." You will learn the concept of "legs" and how a creative strategy must have them to move in multiple directions for many different kinds of media. The legs of your campaign will have to incorporate five print ads, two television commercials, one radio commercial, a brochure and your choice of Internet form of communication.

Oral presentation of final project: 10% of grade

The oral presentation will need to reflect the creative theories you have studied in class, the great creative thinkers you have read and the discussions we have had. How you set up your final oral presentation itself with a concept and an innovative, creative approach that will frame the delivery of your advertising campaign will determine this portion of your grade.

Active participation in class discussions: 10% of grade

Class discussions will evolve based upon the readings on creativity as well as the implementation through creating advertising concepts. Creativity raised many thoughts, issues and tensions. Each week there will be interactive discussions regarding these issues. Students will be required to think, articulate and participate.

Assignment 1: Due Week 3: Individual Written Assignment: 10% of your grade

From the readings and discussions on theories of creativity and the class explorations into award-winning advertising, choose a campaign and analyze it from the background of the readings and discussion. We will identify many different creative theory angles in class discussions. Choose two different angles of analysis and write up each angle as an ad with a headline and long copy, as if you were selling a point of view to an audience. (You will know what long copy is by this class.) You will receive feedback and expected to revise and resubmit.

After the first sub

Assignment 2: Due Week 5: Individual Written Assignment: 10% of your grade

From the readings and discussions on changes in the advertising industry due to a new era of Internet communications and globalization, create a 60 second radio spot selling a class for corporate marketing people which would deliver this information and discussion. You will receive feedback, expected to revise and resubmit.

Portfolio Review: Midway review of your team portfolio of ads which have been presented each week in class: 10% of your grade.

You will have been receiving consistent weekly reviews of your team concepts and writings. This grade will be based upon whether or not you are achieving expected excellence based on the critiques. You will receive feedback, expected to revise and resubmit.

Academic Integrity:

The Annenberg School for Communication is committed to upholding the University's Academic Integrity code as detailed in the SCampus Guide. It is the policy of the School of Communication to report all violations of the code. Any serious violation or pattern of violations of the Academic Integrity Code will result in the student's expulsion of the Communication major or minor.

The School and the University is committed to the general principles of academic honesty that include and incorporate the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. By taking this course, students are expected to understand and abide by these principles. All submitted work for this course may be subject to an originality review as performed by TurnItIn technologies (<http://www.turnitin.com>) to find textual similarities with other Internet content or previously submitted student work. Students of this course retain the copyright of their own original work, and TurnItIn is not permitted to use student-submitted work for any other purpose than (a) performing an originality review of the work, and (b) including that work in the database against which it checks other student-submitted work.

Students with Disabilities:

Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure this letter is delivered to the professor as early in the semester as possible. DSP is open Monday-Friday, 8:30-5:00. The office is in the Student Union 301 and their phone number is (213) 740-0776.

Readings

Required books to buy

Issacson, W. (2011). *Steve Jobs*. New York, NY: Simon & Schuster.

<http://www.amazon.com/Steve-Jobs-Walter-Isaacson/dp/1451648537/>

Ogilvy, D. (1985). *Ogilvy on advertising*. New York, NY: Vintage Books.

<http://www.amazon.com/Ogilvy-Advertising-David/dp/039472903X/>

Roetzer, P. (2012). *The marketing agency blueprint: The handbook for building hybrid PR, SEO, content, advertising, and web firms*. Hoboken, NJ: John Wiley & Sons.

<http://www.amazon.com/The-Marketing-Agency-Blueprint-Advertising/dp/1118131363>

Solomon, R. (2008). *The art of client service: 58 things every advertising & marketing professional should know*. New York, NY: Kaplan.

<http://www.amazon.com/The-Art-Client-Service-Professional/dp/1427796718/>

Other materials will be made available on Blackboard (denoted as “Bb”), or via other means.

Class Sessions:Week 1: August 27, 2012:

The best of advertising. Show award winning Clio television commercials, New York Art Director's Club award winning ads, Webbys award-winning websites.

Deconstruct one of each category from many perspectives: Creativity, persuasion, strategy, copy, design, concept, ideas. Explanation of each.

Overview of class.

Readings for this week:

Theories of creativity selections. With each reading we will begin to explore creative motivation, ideas and the changes happening in all creative businesses, today.

Martinsen, O. L. (2011). The creative personality: A synthesis and development of the creative person profile. *Creative Research Journal*, 23, 185-202. [Bb]

El-Murad, J., & West, D. C. (2004). The definition and measurement of creativity: What do we know? *Journal of Advertising Research*, 33, 188-201. [Bb]

Lecture:

The difference between advertising and marketing.
The structure of an advertising agency.

Break out:

Five minutes speed dating: For half an hour choose different people in the class for five minute intervals to discuss ads with them from this evening's lecture.

Based on your discussions, choose your teammate for the semester.

Regular weekly homework: Meet your teammate, explore and bring in your favorite print ad campaign. Evaluate it based upon the deconstruction we did in class tonight. Two written pages. Three teams will present each week.

Week 2: September 3, 2012

No class – Labor Day

Week 3: September 10, 2012:

Three presentations of your favorite print campaigns.

Reading and discussion for this week:

Issacson, W. (2011). *Steve Jobs*. New York, NY: Simon & Schuster.
<http://www.amazon.com/Steve-Jobs-Walter-Isaacson/dp/1451648537/>
(pp. 1-158).

Kilgour, M., & Koslow (2009). Why and how do creative thinking techniques work? Trading off originality and appropriateness to make more creative advertising. *Journal of the Academy of Marketing Science*, 37, 298-309. [Bb]

Exploration into advertising of Apple Computer with emphasis on the famous Apple 1984 award winning television commercial.

Close reading of Apple copy.

Lecture: The Strategic Creative Brief.

Break into groups:
Select a product and write a creative brief.

Present brief. Critique of brief.

Meet with your teammate to revise your creative brief based on the critique.

Bring in your favorite outdoor campaign with two-page evaluation. Beginning this next week evaluations will be graded. Identify who wrote which section.

Week 4: September 17, 2012 (Rosh Hashanah-there will be a substitute):

Three presentations.

Reading and discussion for this week:

Issacson, W. (2011). *Steve Jobs*. New York, NY: Simon & Schuster.
<http://www.amazon.com/Steve-Jobs-Walter-Isaacson/dp/1451648537/>
(pp. 159-304).

Lecture: How to create an advertising concept.

Breakout: Using your creative brief, create three concepts for a print ad.

Presentation of concepts. Critique.

Meet your teammate to revise your concepts.

Bring in another favorite print ad with your critique.

Week 5: September 24, 2012:

Reading and discussion for this week:

Issacson, W. (2011). *Steve Jobs*. New York, NY: Simon & Schuster.
<http://www.amazon.com/Steve-Jobs-Walter-Isaacson/dp/1451648537/>
(pp. 305-451).

Hill, R. H. (2006). Advertiser satisfaction with advertising agency creative product. *European Journal of Marketing*, 40, 1254-1270. [Bb]

West, D. C., Kover, A. J., & Caruana, A. (2008). Practitioner and customer views of advertising creativity: Same concept, different meaning? *Journal of Advertising*, 37, 35-45. [Bb]

Class will meet at major local advertising agency.

Tour of agency.

Meet with account person who will explain the position and share real creative briefs.

Meet with research person, creative director, copywriter/art director team who will show work in progress.

View the ad agency reel and other creative work.

Hear stories of client presentations.

Three teams will present their homework assignment of your favorite print ad to the ad agency creative team.

Three students present regular homework assignment with ad agency people present to comment.

Homework: Meet your teammate, discuss what you learned at the ad agency and create another three concepts.

Week 6: October 1, 2012:

Presentation of homework.

Each team presents their revised and new concepts.

Critique.

Lecture: Good copywriting.

Breakout:

Individual assignments: Write your first paragraph of copy.

Out loud reading of your copy.

Critique.

Reading and discussion for this week:

Issacson, W. (2011). *Steve Jobs*. New York, NY: Simon & Schuster.
<http://www.amazon.com/Steve-Jobs-Walter-Isaacson/dp/1451648537/>
(pp. 452-end).

Marsh, C. (2007). Aristotelian causal analysis and creativity in copywriting.
Written Communication, 24, 168-187. [Bb]

Homework: Write complete copy for your ad. Bring in your favorite ad copy with evaluation.

Week 7: October 8, 2012:

Presentation of homework.

Reading and discussion for this week:

Ogilvy, D. (1985). *Ogilvy on advertising*. New York, NY: Vintage Books.
<http://www.amazon.com/Ogilvy-Advertising-David/dp/039472903X/>
(pp. 1-100).

McLeod, C., O'Donohoe, S., & Townley (2011). Pot noodles, placements and peer regard: Creative career trajectories and communities of practice in the British advertising industry. *British Journal of Management*, 22, 114-131. [Bb]

Stuhlfaut, M. W. (2011). The creative code: An organisational influence on the creative process in advertising. *International Journal of Advertising*, 30, 283-304. [Bb]

Guest Speaker: Mark Sloan Associate Creative Director of the top security highly secretive Chiat Day Media Lab: The Ad factory for Apple.

Each person puts their copy on the screen and reads it aloud.

Critique of copy. Rewrite in class.

Second presentation of writing side by side with your original copy.

Discussion of what you learned from this experience.

Homework: With your teammate, create another three concepts and write another two pieces of copy.

Bring in your favorite television campaign with evaluation.

Week 8: October 15, 2012:

Presentation of homework.

Reading and discussion for this week:

Ogilvy, D. (1985). *Ogilvy on advertising*. New York, NY: Vintage Books.
<http://www.amazon.com/Ogilvy-Advertising-David/dp/039472903X/>
(pp. 101 to end).

Lecture: The television commercial concept and execution.

Creation in class of television commercial storyboard for your product or service.

Presentation.

Critique.

Homework:

Revise your television commercial and send to my email by Sunday.

Creating the radio commercial. Choose your favorite radio commercial and evaluate.

Week 9: October 22, 2012

Class will meet at editing/production company for television and radio commercials.

Tour.

Radio commercial workshop to take place at production studio, concentrating on the 30-second radio spot.

Review of your radio spots.

Reading and discussion for this week:

Roetzer, P. (2012). *The marketing agency blueprint: The handbook for building hybrid PR, SEO, content, advertising, and web firms*. Hoboken, NJ: John Wiley & Sons.
<http://www.amazon.com/The-Marketing-Agency-Blueprint-Advertising/dp/1118131363>

Homework: Individually, rewrite your radio spot and write one more. Due in my mailbox by Sunday night.

Weeks 10-13: October 29, November 5, November 12, November 19, 2012

The collaborative concept, copy, design workshop with Art Center College of Design.

For four weeks, each person will work in a team with an Art Center advertising design student. We will meet at Art Center for lectures and workshops.

Readings

Solomon, R. (2008). *The art of client service: 58 things every advertising & marketing professional should know*. New York, NY: Kaplan. (whole book)
<http://www.amazon.com/The-Art-Client-Service-Professional/dp/1427796718/>
(whole book)

Gotsi, M., Andripoulous, C., Lewis, M. W., & Ingram, A. E. (2010). Managing creatives: Paradoxical approaches to identity regulation. *Human Relations*, 63, 781-805. [Bb]

Hackley, C., & Kover, A. J. (2007). The trouble with creatives: Negotiating creative identity in advertising agencies. *International Journal of Advertising*, 26, 63-78. [Bb]

You will be assigned other readings on design during this period, which will be chosen from the Art Center library and copied each week.

Weeks 14-15: November 26, December 3

You will work in class on your final projects of a full advertising campaign of print, television, radio and web. Each team will present their final campaigns to me.

Reflection on the past, present and future of advertising and creativity as a force driving practitioners.

Readings:

Ashley, C., & Oliver, J. D. (2010). Creative leaders: Thirty years of big ideas. *Journal of Advertising*, 39, 115-130. [Bb]

Nyilasy, G., & Reid, L. N. (2009). Agency practitioners' meta-theories of advertising. *International Journal of Advertising*, 28, 639-668. [Bb]

Sacks, D. (2010, Nov 17). The future of advertising. Fast Company.
<http://www.fastcompany.com/magazine/151/mayhem-on-madison-avenue.html>

Strutton, D., & Taylor, D. G. (2011). What would Don Draper do? Rules for restoring the contemporary agency mojo. *Business Horizons*, 54, 467-479. [Bb]