



**PR 340: Introduction to Advertising**  
**4 Units**

**Fall 2020 – Tuesdays – 6:30-9:50 p.m. PST**

**Section:** 21146R

**Location:** Online

**Instructors:** David Measer and Joanne Rietta

**Office:** Online

**Office Hours:** By Appointment

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## **I. Course Description**

This class is for the undergraduate student interested in learning the fundamentals of today's advertising profession and its role in marketing communications. The foundation of advertising is persuasion: the effort to persuade someone somewhere to do something, usually with respect to a commercial offering. Because advertising lives and breathes in contemporary culture, it is a discipline in transition, reverberating from the many radical disruptions and transformations in today's society, due to changes in technology, economic circumstances, and human behavior.

Advertising falls under the promotion area of the overall Marketing Mix (The 4Ps - product, price, promotion, and place). Promotion includes all activities that involve communicating with the customer about a product or service and its benefits and features. This is the allocation of resources among public relations, advertising, sales promotion, direct marketing and personal selling.

Advertising will be the primary focus of this class; however, we will also address all facets of the Marketing Mix to illustrate how they are integrated and how they each impact how a brand looks and feels and speaks. Emphasis will be placed on understanding the current practice of advertising, including traditional and non-traditional media, digital, experiential, and social media.

Introduction to Advertising is a practical course and the first class in USC's Advertising Minor curriculum at Annenberg.

## **II. Student Learning Outcomes**

By the end of this course, students should be able to:

1. Identify the major departments in an ad agency and describe how they operate
2. Recall and define key terms used in the advertising industry
3. Analyze and critique current advertising content to identify objectives, strategies and target markets.
4. Discuss the ever-changing media landscape including how media is planned, purchased and sold
5. Develop a strategic insight, build a brand positioning and manifest that in advertising.
6. Formulate an advertising plan including competitive analysis, research, consumer insights, creative concepts and media strategies.

At the end of the course students will have had the opportunity to function as part of an agency team, working to develop a new campaign for an advertiser's product or service. The teams will perform the functions an agency would engage in to develop work for a client or potential client. Each student will be exposed to the various disciplines in a way that provides practical application of the roles found in an agency.

**Prerequisite(s):** None

**Co-Requisite(s):** None

**Concurrent Enrollment:** None

**Recommended Preparation:** None

### III. Course Notes

Copies/recording of professor lectures, guest lectures, slides and other key class information will be posted on Blackboard. Class participation is a key part of this class so please try to attend in person whenever possible.

### IV. Description and Assessment of Assignments

There will be (5) homework assignments. Written assignments are due the following class unless noted on the syllabus. **Assignments are to be uploaded to Blackboard by the beginning of class.** Late assignments will not be accepted. Assignments must be **typed**, and some will require laying out photos into documents. Importance will be placed on grammar, spelling and writing ability. Brevity and language discipline is valued in the advertising field – assignments should not exceed one page, unless otherwise noted. Importance will be placed on grammar, spelling and writing ability. Print ads referenced in the assignment must be attached (photocopies, printouts or tear sheets from a magazine/newspaper). Analysis of TV, radio digital, social media or outdoor advertising must include a detailed written description of the ad (a link to the spot should be included when possible). The magazine, newspaper, television program, or web site in which the ad was found should also be cited. You should be prepared to discuss your assignment in class on the day that it is due. In some cases, group review with classmates will precede the final delivery of class assignments for grading. The (5) homework assignments will be graded as follow:

Homework Assignment Grading			
CRITERION	EXEMPLARY	SATISFACTORY	UNACCEPTABLE
Relevance	Contributions directly relate the brand's and issues discussed in class, and highlight the advertising implications.	Contributions directly relate brands and issues discussed in class, and highlight the advertising implications, but in some cases only.	Contributions do not directly relate the brands and issues discussed in class, and highlight the advertising implications.
Insight	Contributions offer original or thoughtful insights, analyses, or observations that demonstrate a strong grasp of concepts and ideas pertaining to the discussion topics.	Contributions offer some insight, analysis, or observation to the topic but may not demonstrate a full understanding or knowledge of concepts and ideas pertaining to the discussion topics.	Contributions do not offer any significant insight, analysis, or observation related to the topic. No knowledge or understanding is demonstrated regarding concepts and ideas pertaining to the discussion topics.

Support	Contributions support all claims and opinions with either rational argument or evidence.	Contributions generally support claims and opinions with evidence or argument, but may leave some gaps where unsupported opinions still appear.	Contributions do not support their claims with either evidence or argument. The contributions contain largely unsupported opinion.
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**a. Persuasive Communication Presentations**

Students are required to present one case study of a current ad campaign they feel is particularly persuasive during the course of the semester, including their personal rationale for the success of the effort. Additionally, it is expected that all students keep up to date on current industry events as students will be chosen at random in class to discuss the current event topic of their choosing. Presentations will count towards your participation grade.

**b. Reading**

If reading appears on the syllabus it is expected that the reading will be completed prior to that class’s meeting. Supplemental industry articles may be sent via email during the week. This reading content may also be tested on the Midterm.

**c. In-Class Assignments and Assessments**

In-Class assignments and quizzes will encompass lecture and reading material as related to real world case studies.

**d. Midterm**

The Midterm will consist of a combination of definitions, essay questions, and analysis. Questions will cover reading materials, lecture and guest speaker discussions. In the week prior to the midterm, there will be a brief review of materials that will be included on the test.

**e. Final Group Project**

The Term Project will be a culmination of all that has been covered in the course. The class will be broken up into groups, each acting as an agency pitching a piece of business. You will be provided with a brand and a basic brief that will outline the parameters and expectations for the pitch, basic background information and other information. Each group will then be expected to research the brand, create a strategy, concept the ad campaign, determine what media to use and when, and present an integrated campaign to the class. A briefing document encompassing all aspects of the pitch is to be handed out in class, and all accompanying materials will be available for review on Blackboard. Times of group presentations will be determined closer to the Final Project date, but will happen at or near class start time. No project decks will not be accepted late. Groups will be given approximately 20 minutes to present their ideas. Your grade will be based on strategy, critical thinking, creativity, presentation storytelling, and quality of the leave behind deck. Additionally, 20% of an individual's Final Group Project grade will be based on a group evaluation form where group members evaluate each person’s contributions.

Final Group Project Grading	Points
<ul style="list-style-type: none"> <li>• Group produces sound, thought-provoking analysis grounded in research and insight.</li> <li>• Thoroughly examines all pertinent aspects with a singular, clear purpose.</li> <li>• Formulates innovative, valid conclusions grounded in empirical evidence.</li> <li>• Effectively delivers engaging, informative multimedia presentation on research findings.</li> <li>• Provides defensible implementation plan for the organization, including themes, messages, channels, sources etc.</li> <li>• Optimally structures and organizes content into a well-told story.</li> <li>• Delivers professional quality presentation, without grammatical errors, typos, etc.</li> <li>• Accurately cites all source material.</li> <li>• Meets all posted deadlines for project deliverables.</li> </ul>	Exemplary
<ul style="list-style-type: none"> <li>• Group produces sound, interesting analysis grounded in research and insight.</li> <li>• Examines all pertinent aspects with a singular, clear purpose.</li> <li>• Formulates innovative conclusions grounded in sound empirical evidence.</li> <li>• Delivers engaging, informative multimedia presentation on research findings.</li> <li>• Effectively structures and organizes content into a well-told story.</li> <li>• Delivers professional quality presentation, without grammatical errors, typos, etc.</li> <li>• Accurately cites all source material in</li> <li>• Meets all posted deadlines for project deliverables.</li> </ul>	Satisfactory
<ul style="list-style-type: none"> <li>• Group produces some analysis grounded in research.</li> <li>• Examines some pertinent aspects of a given organization without identifying a singular, clear purpose.</li> <li>• Paper/presentation lacks in the professional quality and standards expected of today's advertising professionals.</li> </ul>	Unacceptable

**V. Grading**

**a. Breakdown of Grade**

Assignment	Points	% of Grade
Class Participation	50	10%
5 Homework Assignments	100	20%
Class Quizzes/Discussion Boards	50	10%
Midterm	125	25%

Group Final Project	175	35%
<b>Total</b>	<b>500</b>	<b>100%</b>

### b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

### c. Grading Standards

**“A” projects** have writing near professional quality; one or no mistakes; clearly proofread and edited material. All required elements included (catchy headline, solid lead, varied vocabulary; supporting facts/figures; quotes as required). Excellent organization and flow; original thinking. Showed creativity in packaging/distribution method. High end of scale: publishable today as is.

**“B” projects** have two to five spelling, grammar or AP Style mistakes. One or more required elements missing or poorly displayed (i.e., boring headline; confusing lead, etc.). Shows potential as a good writer. Adhered to inverted pyramid. High end of scale will have at least one extraordinary element such as astonishing lead or little-known facts or pithy quote. Some creativity shown. Publishable with medium editing.

**“C” projects** have more than five errors (spelling, grammar, AP style). Poorly edited and/or proofread. May have adhered to inverted pyramid but strayed at beginning or end. Hackneyed elements such as trite headline or uninteresting lead. Little or no facts/figures included. Passive rather than active verbs become the norm. Little or no creativity shown. Publishable with major editing.

**“D” projects** have more than 10 errors (spelling, grammar). Needs to be completely rewritten. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach.

**“F” projects** are not rewritable, late or not turned in.

### d. Grading Timeline

Grading and feedback will be provided in class, on Blackboard or via email within 2 weeks from submission

### e. Class Participation

It is important to attend class and actively participate, since class activities and interaction with peers encourage creative dialogue and diversity of perspective, which helps enhance your learning. It is expected that students will approach each week having read/viewed the materials and be prepared to join class discussions, contributing questions and comments. Students will also be assigned “Current Events” to bring in and present one time during the semester; this will count toward participation grade (not homework assignments). In light of the new online circumstances, we will try to work with time zone challenges as best we can.

We understand that there may be students who are attending online from different time zones. If you can attend the Zoom sessions live, we would like that, but if you cannot, due to time zone issues, please make sure to be active in the discussion boards and work with your groups to participate in group projects/assignments.

If you are unable to attend a specific class for some reason, please notify the instructor as soon as possible, and assume personal responsibility for gathering notes from other classmates. At the end of the semester, points will be allocated to students based upon:

- Consistent demonstration of reading material for scheduled class discussion (in class and on discussion boards)
- Contribution to class discussion; answering questions, asking questions, replying to polls
- Consistent contribution to class discussions or on discussion boards
- Demonstrating respect for fellow classmates, guest speakers, and instructors (including appropriate use of personal technologies during classroom time)
- Mature classroom behavior that supports learning

Participation in Class Discussion Grading			
CRITERION	EXEMPLARY	SATISFACTORY	UNACCEPTABLE
Frequency	Frequent contribution to class discussion.	Regular contribution to class discussion	Seldom or no contribution to class discussion
Relevance	Contributions to class directly address key issues, questions, or problems related to the text and the discussion activity.	Contributions to class address key issues, questions, or problems related to the text and the discussion activity, but in some cases only.	Contributions to class do not directly address the question or problem posed by the discussion activities.
Insight	Contributions to class offer original or thoughtful insights, analyses, or observations that demonstrate a strong grasp of concepts and ideas pertaining to the discussion topics.	Contributions to class offer some insight, analysis, or observation to the topic but may not demonstrate a full understanding or knowledge of concepts and ideas pertaining to the discussion topics.	Contributions to class do not offer any significant insight, analysis, or observation related to the topic. No knowledge or understanding is demonstrated regarding concepts and ideas pertaining to the discussion topics.

## VI. Assignment Rubrics

See rubrics under section IV. Description and Assessment of Assignments.  
 Rubrics will be customized to specific assignments in Blackboard

## VII. Assignment Submission Policy

**Assignments are to be uploaded to Blackboard by time stated.** Late assignments will not be accepted. Assignments must be **typed**, and some will require laying out photos into documents. Importance will be placed on grammar, spelling and writing ability.

Brevity and language discipline is valued in the advertising field – assignments should not exceed one page, unless otherwise noted. Importance will be placed on grammar, spelling and writing ability.

## VIII. Required Readings and Supplementary Materials

### a. Required Reading:

1. *Account Management: The Art of Client Service* by Robert Solomon (DO NOT BUY - will be provided).
2. Subscribe to AdAge Daily email (it's free): AdAge, AdAge Digital, Creativity
3. Ads of the World Blog - Adsoftheworld.com

VERY IMPORTANT: Adage.com and Ads of the world will be resources for weekly class discussion.

### b. Optional Supplemental Reading...if you are interested in learning more.

1. *Truth, Lies and Advertising* by John Steel
2. *Hegarty on Advertising* by John Hegarty
3. *Eating the Big Fish* by Adam Morgan
4. *Hey Whipple, Squeeze This* by Luke Sullivan
5. *The Idea Writers* by Teressa Iezzi
6. *The Brand Gap* by Marty Neumeier
7. *A New Brand World* by Scott Bedbury
8. *Freakonomics* by Steven D. Levitt and Stephen J. Dubner
9. Industry Publications: *Adweek*, *Fast Company*, *The Drum*, *Communication Arts*, *Media Post*, *eMarketer*

Additional material, case studies, and web sites will be announced in class.

## IX. Laptop Policy/Technological Proficiency and Hardware/Software Required

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 Digital Lounge](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

Students are required to have access to Blackboard and Zoom for classes, assignments and grades. They must have access to PowerPoint or Keynote and Microsoft Word for some assignments.

### a. USC technology rental program

We realize that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please [submit an application](#). The Student Basic Needs team will contact all applicants in early August and distribute equipment to eligible applicants prior to the start of the fall semester.

### b. USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

## X. Add/Drop Dates for Session 001 (13 weeks: 8/17/20 – 11/13/20)

**Friday, September 4:** Last day to register and add classes for Session 001

**Friday, September 4:** Last day to change enrollment option to Pass/No Pass or Audit for Session 001

**Friday, September 4:** Last day to drop a class and receive a refund to avoid a mark of “W” on student record and STARS report

**Friday, September 4:** Last day to purchase or waive tuition refund insurance for fall

**Friday, October 2:** Last day to drop a course without a mark of “W” on the transcript only. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

**Friday, October 2:** Last day to change a Pass/No Pass course to letter grade

**Friday, November 6:** Last day to drop a class with a mark of “W” for Session 001

## XI. Course Schedule: A Weekly Breakdown

*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.*

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
<b>WEEK 1</b> <b>MODULE 1</b> <b>Date: 8/18</b>	<b>WEEK 1:</b> <b>WHAT IS ADVERTISING?</b>  Everybody has experienced advertising: you’ve surely seen TV ads, read billboards and scrolled through your social media accounts and all of its accompanying ads. Once upon a time, the role of advertising was very clear-cut and obvious. However, in a world of proliferating choices and technological changes, what is advertising today, and what role does it play in business, in consumer culture, and our society?	<b>HOMEWORK ASSIGNMENT #1:</b> <b>PERSUADE ME</b>  <b>Learning objective:</b> Identify objectives and strategies used in the art of persuasion  <b>Assignment Description:</b> Persuasion is a critical part of the advertising industry. If we don’t persuade, we fail. But persuasion is a part of our everyday life as well. It happens all the time. Every day. Give an example of a time when you were persuaded. It can be about anything. It just needs to have convinced you to think or do something. Tell the story of how you were persuaded. This assignment is one-page, single-spaced. Please read the following steps and answer these questions in your story.  <b>Steps</b> 1. Think about how you were persuaded to do this thing. 2. <u>Tell the story</u> of this act of persuasion. a. What were you persuaded to do or think? b. What was the substance of the message that persuaded you? c. Was there logic presented or was it emotional? Or both?	<b>Paper due</b> <b>uploaded to</b> <b>Blackboard by</b> <b>6:30pm PST on</b> <b>8/25/20</b>

		<ul style="list-style-type: none"> <li>d. Who or what persuaded you?</li> <li>e. Was there something about the persuader that made them credible to you?</li> <li>f. What did the message do to persuade you?</li> <li>g. Why do you think it worked?</li> <li>h. Were you compelled to persuade others after this experience?</li> <li>i. Was there anything you could take from that experience that might help you to persuade others?</li> </ul> <p>3. Please proof your writing before submitting.</p> <p>4. Upload one- page, single-spaced to Blackboard by class on week 2 at 6:30 p.m. PST</p>	
<p><b>WEEK 2</b> <b>MODULE 2</b> <b>Date: 8/25</b></p>	<p><b>WEEK 2:</b> <b>THE AD AGENCY &amp; ACCOUNT MANAGEMENT</b></p> <p>From before the “Mad Men” days to today’s highly specialized advertising agencies, the ad agency comes with a popular mythology, some of which is real. What is the charge of these agencies? What is the process by which advertising is created? How is an advertising agency structured, and how does it work with brands to facilitate the creation and execution of ads?</p> <p><b>THE CLIENT AND EXPECTATIONS</b></p> <p>Outside the advertising agency is the initiator, decision-maker, and ultimately financier of all marketing communications: the client. This individual’s role in strategy, execution, and placement is critical, ever-present, and highly influential. What is the role of the client, and how does the</p>	<p><b>DISCUSSION BOARD CLASS WORK</b></p> <p><b>Learning objective:</b> Identify the attributes that make a strong account person</p> <p><b>Assignment Description:</b> Read the provided excerpt from the book, <i>The Art of Client Service</i>. (Excerpt material can be found in Module 2 folder on Blackboard.) Then, follow instructions below to participate in the discussion board for this topic.</p> <p><b>Steps:</b></p> <ol style="list-style-type: none"> <li>1. Share your thoughts on what the most important attributes of an Account Manager are and why?</li> <li>2. Do you think you would make a good account person? Why or why not? Tie your comments to what you think YOUR personal strengths and weaknesses are. (It’s perfectly fine if you don’t think this is the right job for you. Just walk us though your reasoning.)</li> <li>3. Click on the blue title of this assignment to enter the discussion forum</li> <li>4. Click on Create Thread</li> </ol>	<p><b>Input thoughts to discussion board by 9/1/20 at 6:30 p.m. PST</b></p>

	<p>client steward the brand forward?</p>	<ol style="list-style-type: none"> <li>5. Enter a title in the Subject field</li> <li>6. In the Message box, submit (paste) your three feedback statements</li> <li>7. (Optional) Review and comment on peer postings. This counts toward participation grades. PLEASE BE CONSTRUCTIVE AND PROFESSIONAL.</li> </ol>	
<p><b>WEEK 3</b> <b>MODULE 3</b> <b>Date: 9/1</b></p>	<p><b>WEEK 3:</b> <b>BRANDS &amp; POSITIONING</b></p> <p>At the core of any advertising campaign is the brand that's doing the communicating. What is a brand, and what role do brands play in marketing communications? We will look into the historical development of brands and the advertising and marketing communications they have spawned. How do brands decide who they are, what they want to say to the world, and how they go about saying it?</p>	<p><b>HOMEWORK ASSIGNMENT #2:</b> <b>Brand Audit / Discussion Board</b></p> <p><b>Learning objective:</b> Analyze and critique a brand based on its messaging and presence</p> <p><b>Assignment Description:</b> Investigate the company/brand, DoorDash and two of its competitors using internet research. You can identify competitors by searching for food delivery services. Then, follow instructions below to participate in the discussion board for this topic.</p> <p><b>Steps:</b></p> <ol style="list-style-type: none"> <li>1. How does the brand speak to you through its website, its apps, its social media presence?</li> <li>2. Who do you think is using DoorDash, and who do you think the brand wants to target?</li> <li>3. What are they selling?</li> <li>4. What is the overall impression that they want people to take away from an interaction with them?</li> <li>5. Why do people choose this brand?</li> <li>6. Why do they choose its competitors?</li> <li>7. Focus on what you observe when looking at their messaging and what it might imply for the brand</li> <li>8. Click on the blue title of this assignment to enter the discussion forum</li> </ol>	<p><b>Due 9/8/20 by 6:30 p.m. PST</b></p>

		<ul style="list-style-type: none"> <li>9. Click on Create Thread</li> <li>10. Enter a title in the subject field</li> <li>11. In the message box, submit (paste) your answers to the above questions</li> <li>12. (Optional) Review and comment on peer postings. This counts for class participation grades. PLEASE BE CONSTRUCTIVE AND PROFESSIONAL</li> </ul>	
<b>WEEK 4</b> <b>MODULE 4</b> <b>Date: 9/8</b>	<b>WEEK 4:</b> <b>ADVERTISING STRATEGY</b>  Multiple inputs and decisions go into the crafting of any given ad. Will the ad launch a new product or sustain an old one? Which target market are you trying to reach? What appeals to this target market? Figuring out the strategy behind every piece of communication is rooted in the process of discovering unique insights about the consumer, the company, the category, and/or our culture. Developing a strong strategy is critical before a single pencil hits the paper. The role of qualitative and quantitative research.	<b>HOMEWORK ASSIGNMENT #3:</b> <b>The 4Cs</b>  <b>Learning objective:</b> Activate critical thinking in assessing the 4Cs (COMPANY, CONSUMER, CATEGORY, and CULTURE) for a real brand.  <b>Assignment Description:</b> Using the template provided in the Module 4 folder on Blackboard, answer the questions below about the Pizza Hut brand.  <b>Steps:</b> <ol style="list-style-type: none"> <li>1. Add at least 5 bullet points for each of the quadrants in the template (COMPANY, CONSUMER, CATEGORY, and CULTURE)</li> <li>2. Draw an insight from each quadrant.</li> <li>3. Your completed assignment should resemble the 4 C's lecture on Apple iPod.</li> <li>4. Use the template provided in the Module 4 folder, save and upload to Blackboard WITH YOUR NAME ON IT.</li> </ol>	<b>Assignment due</b> <b>9/15/20 by 6:30</b> <b>p.m. PST</b>
<b>WEEK 5</b> <b>MODULE 5</b> <b>Date: 9/15</b>	<b>WEEK 5:</b> <b>IDEAS &amp; CREATIVE</b>  Concepts and ideas are the familiar terminology in the development of advertising. Once the Creative Brief has been decided upon, a sometimes-mysterious process of creative	<b>HOMEWORK ASSIGNMENT #4:</b> <b>Art &amp; Copy</b>  <b>Learning Objective:</b> Learn from some of the masters of creative advertising what it takes to be successful in this industry  <b>Assignment Description:</b> Watch the movie <u><i>Art &amp; Copy</i></u>	<b>Due 9/22/20 by</b> <b>6:30 p.m. PST</b>

	<p>ideation ensues. What’s the process for coming up with creative ideas, and how are they evaluated? We’ll use some class exercises to illustrate how creatives think and approach problems.</p> <p><b>Guest Speaker:</b> Creative Team</p>	<p><a href="https://www.youtube.com/watch?v=yM7fLJ18b3Y">https://www.youtube.com/watch?v=yM7fLJ18b3Y</a></p> <p>Answer questions below about the movie in a discussion board.</p> <p><b>Steps:</b></p> <ol style="list-style-type: none"> <li>1. What did you learn that you didn’t know from this film?</li> <li>2. Based on this film, what do you think it takes to be successful in advertising?</li> <li>3. Click on the blue title of this assignment to enter the discussion forum</li> <li>4. Click on Create Thread</li> <li>5. Enter a title in the subject field</li> <li>6. In the message box, submit (paste) your answers to the above questions</li> </ol> <p>(Optional) Review and comment on peer postings. This counts for class participation grades. PLEASE BE CONSTRUCTIVE AND PROFESSIONAL.</p>	
<p><b>Week 6</b> <b>MODULE 6</b> <b>Date: 9/22</b></p>	<p><b>WEEK 6:</b> <b>SOCIAL MEDIA</b></p> <p>It’s crazy to think that a creative industry like advertising moved along using the same rules for almost 50 years. New technology and the insatiable demand for content has pushed advertising forward and created more opportunities than ever before. The revenue model, production timelines, budgets and the expertise needed have all changed. And with it, a critical new arena to connect to vast audience: social media. Develop an approach to driving brand persuasion on social channels.</p> <p><b>Guest Speaker:</b> Social Strategy / Social Creative</p>	<p><b>HOMEWORK ASSIGNMENT #5:</b> <b>Insight to Idea</b></p> <p><b>Learning Objective:</b> Translate a strategic insight, into a creative idea</p> <p><b>Assignment Description:</b> Based on what you learned in weeks 4, 5 and 6, review your 4 Cs assignment. Choose one of the insights you identified for Pizza Hut and use it to develop a creative idea.</p> <p><b>Steps:</b></p> <ol style="list-style-type: none"> <li>1. Review the insights you identified for Pizza Hut a few weeks back.</li> <li>2. Choose one of your insights and create a social media ad (for any of these platforms: Instagram, Facebook, Twitter, Snapchat) that creatively brings the brand’s strategy and your insight to life.</li> <li>3. Pay close attention to the insight and how that brings the strategy to life.</li> </ol>	<p><b>Paper due uploaded to Blackboard by 9/29/20 at 6:30 p.m. PST</b></p>

		<ol style="list-style-type: none"> <li>4. Is this an insight into the audience, the brand, the competition, or the culture as a whole?</li> <li>5. Feel free to create this idea any way that you see fit -- with imagery and text, via creating a meme, creating a video, a drawing or simply with copywriting.</li> <li>6. This assignment is intended to communicate the essence of what Pizza Hut will say to its customers on social media.</li> <li>7. Please proof your writing before submitting.</li> </ol> <p>Upload your ad idea to Blackboard by class on week 7 at 6:30 p.m. PST</p>	
<p><b>Week 7</b> <b>MODULE 7</b> <b>Date: 9/29</b></p>	<p><b>WEEK 7: EXECUTION &amp; PRODUCTION</b></p> <p>Without great execution – the process of bringing ideas to life in selected media – few ideas stand a chance of being effective. What does it take to bring ideas to life? What is the process? This week we will delve into the delicate process of execution and the disparate elements that must come together to make an ad.</p> <p><b>CLASSWORK</b> Watch production process video supplied in Module 7 folder on Blackboard</p> <p><b>Guest Speaker:</b> Producer</p>	<b>NO HOMEWORK</b>	
<p><b>WEEK 8</b> <b>MODULE 8</b> <b>Date: 10/6</b></p>	<p><b>WEEK 8: MEDIA PLANNING &amp; BUYING</b></p> <p>With the proliferation of media environments, the job of strategically planning, analyzing, buying, and obtaining data on effectiveness comes to the media agency. What is the process for planning media, and how is it possible to create a media plan with a</p>	<b>STUDY FOR MIDTERM</b>	

	<p>virtually limitless number of choices? What role does each medium play in a plan and how does the combination of media accomplish the overall goals?</p> <p><b>Midterm Parameters</b></p> <p><b>Guest Speaker:</b> Media Planner / Buyer</p>		
<p><b>WEEK 9</b> <b>MODULE 9</b> <b>Date: 10/13</b></p>	<p><b>WEEK 9: MIDTERM</b> Timed Midterm examination.</p>		
<p><b>WEEK 10</b> <b>MODULE 10</b> <b>Date: 10/20</b></p>	<p><b>WEEK 10:</b> <b>INSIDE THE AGENCY –</b> <b>AGENCY VISIT</b></p> <p>What does a modern agency look like, and who are the people who work there? We'll have a simulated version of a class visit to an ad agency, with a walkthrough of all of the departments to get a general feel of the workplace. Afterwards, we will have a live panel of agency associates, including representatives from Human Resources and the Intern program, to discuss careers in the advertising business.</p> <p><b>“PITCH” – THE FINAL GROUP PROJECT</b> Before a single ad is made, there is generally an agency “pitch.” This happens when a company invites several agencies to participate in a competition of ideas. The prize: the opportunity for the agency to produce advertising for the brand. This class will introduce the assignment for our Final project, a simulated agency Pitch, and we will separate into our groups to begin work on the project.</p>	<p><b>TEAM PROJECT WORK:</b> Work within your team on the 4Cs for your final project. Be ready to begin to discuss learnings and insights on week 11 as a group.</p>	<p><b>Come ready to discuss as a team 10/27/20 by 6:30 p.m. PST</b></p>

<p><b>WEEK 11</b> <b>MODULE 11</b> <b>Date: 10/27</b></p>	<p><b>WEEK 11:</b> <b>EARNED, OWNED AND PAID MEDIA</b></p> <p>Discuss potential strategies for generating earned, owned and paid media for your final project. This could include public relations, social media publicity, merchandising, influencers and more</p> <p><b>IN-CLASS GROUP PROJECT FACILITATION</b> We will meet during class time to discuss progress and exchange ideas on the Final Group Project.</p> <p>Discuss the 4Cs and any insights you have uncovered.</p> <p>We will split into groups to use class time to facilitate further work on the project.</p>	<p><b>TEAM PROJECT WORK:</b> Hone in on what your big idea is and begin to flesh this out for your presentation. What is the main idea that you want to communicate? How does this connect to your target audience? How does it make the insight come to life? Why is it a winning idea? How will this idea lead the charge into creative development?</p> <p><i>Reach out to schedule group check-ins with the professors as needed to discuss, brainstorm, and rehearse the final project.</i></p>	<p><b>Come ready to discuss as a team 11/3/20 by 6:30 p.m. PST</b></p>
<p><b>WEEK 12</b> <b>MODULE 12</b> <b>Date: 11/3</b></p>	<p><b>WEEK 12:</b> <b>IN-CLASS GROUP PROJECT FACILITATION</b></p> <p>We will meet during class time to discuss progress and exchange ideas on the Final Group Project. We will also use the time to split into groups to facilitate further work on the project.</p>	<p><b>TEAM PROJECT WORK:</b> Teams should have an idea they are fleshing out by this class. The next week should be spent working on the strategy, creative and media ideas.</p> <p><i>Reach out to schedule group check-ins with the professors as needed to discuss, brainstorm, and rehearse the final project.</i></p>	<p><b>Come ready to discuss as a team 11/10/20 by 6:30 p.m. PST</b></p> <p><b>COURSE EVALUATIONS DUE BY 11/10/20</b></p>
<p><b>WEEK 13</b> <b>MODULE 13</b> <b>Date: 11/10</b></p>	<p><b>WEEK 13:</b> <b>IN-CLASS GROUP PROJECT FACILITATION</b></p> <p>We will meet during our final class session to continue the discussion and progress in groups for the Final Group Project. We will also use the time to split into groups to facilitate further work on the project.</p>	<p><b>TEAM PROJECT WORK:</b> This is your last week to finalize presentations and agree on the roles you will each play on presentation day.</p> <p><i>Reach out to schedule group check-ins with the professors as needed to discuss, brainstorm, and rehearse the final project.</i></p>	<p><b>FINISH UP PRESENTATIONS FOR FINAL ON 11/17/20</b></p>
<p><b>FINAL EXAM PERIOD</b></p>	<p><b>FINAL PRESENTATIONS</b></p> <p>Presentation of Final Group Projects. Each group will be</p>		<p><b>WILL ASSIGN TIMES DURING OFFICIAL FINAL TIME PERIOD</b></p>

<b>Date:</b> <b>11/17, 7-9</b> <b>p.m.</b>	given a 30-minute timeslot (+ 5 minutes for Q &A). Please be on time.		<b>FOR TEAMS TO PRESENT</b>
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## **XII. Policies and Procedures**

### **Communication**

Please contact your instructor outside of class and if you cannot come to office hours but need to arrange a meeting time. Email is our preferred form of communication. Your professor will reply within 48 hours.

### **Sharing of Synchronous/Asynchronous Content**

USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

### **Classroom norms**

- Be respectful, diplomatic and constructive when working in groups and in class discussions
- Be open to varying opinions
- Be on time

### **Zoom etiquette**

- All lectures will be recorded and posted to Blackboard.
- Please make sure your full name is listed on your Zoom account for class (we can't grade "misswhiskers" for participation :)
- We encourage you to have your cameras on during class so we get to know you better. If you can't be on camera for any reason, please upload a photo to your zoom profile.
- Note: we will be calling on students with cameras on and off.
- Use the raise hand feature in zoom to participate in discussions.
- Feel free to use the chat during zoom lectures.
- Please feel free to contact your professors with questions or concerns about complying with a policy.

### **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 into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations class.

## Statement on Academic Conduct and Support Systems

### a. Academic Conduct

#### *Plagiarism*

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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](https://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

#### *Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

#### *National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

#### *Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

#### *Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](https://equity.usc.edu), [titleix.usc.edu](https://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

#### *Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\\_report](https://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[uscsa.usc.edu](http://uscsa.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

*Breaking Bread Program [undergraduate students only]*

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally "breaking bread" over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.

### **XIII. About Your Instructors**

#### **David Measer**

*Senior Vice President, Group Strategic Planning Director, RPA*

A graduate of Tufts University and USC's Cinematic Arts master's program, David is a documentary filmmaker turned advertising Strategic Planner. He brings an emphasis on storytelling, an anthropological approach to human behavior, and a critical eye for contemporary culture to the changing advertising medium. His award-winning career includes leadership of Strategic Planning departments at some of the advertising industry's most awarded creative agencies, including TBWA\Chiat\Day, Crispin Porter + Bogusky, David&Goliath, and RPA.

David has been a strategic force behind some of advertising's most iconic and longest-running campaigns, including the launch of MINI in the United States, Apple's iPod "Silhouettes" campaign, Jack in the Box's "Jack"

campaign, Kia Soul's "Hamsters" campaigns, Honda Dealers of Southern California's "Helpful" campaign, and Farmers Insurance "University of Farmers" campaign.

**Joanne O'Brien Rietta**

*Marketing Communications Consultant*

For over 30 years, Joanne has solved marketing strategy and communications problems for a wide array of successful brands. She prides herself in being a storyteller...whether it is finding the story in the data or helping a client craft the story of their brand. She has led teams for business giants like Nike, Google, Facebook, Dreyer's Ice Cream, Jack in the Box Restaurants, Hogan Golf Clubs, Alaska Airlines and Cannondale Bicycles. She has won over a dozen Effie awards for effectiveness in advertising throughout her career.

Before her consulting career, Joanne worked for world-class creative agencies all over the country like TBWA\Chiat\Day, Goodby, Silverstein & Partners, Kirshenbaum & Bond, and Media Arts Lab for Good.