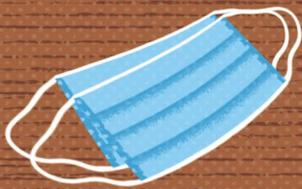
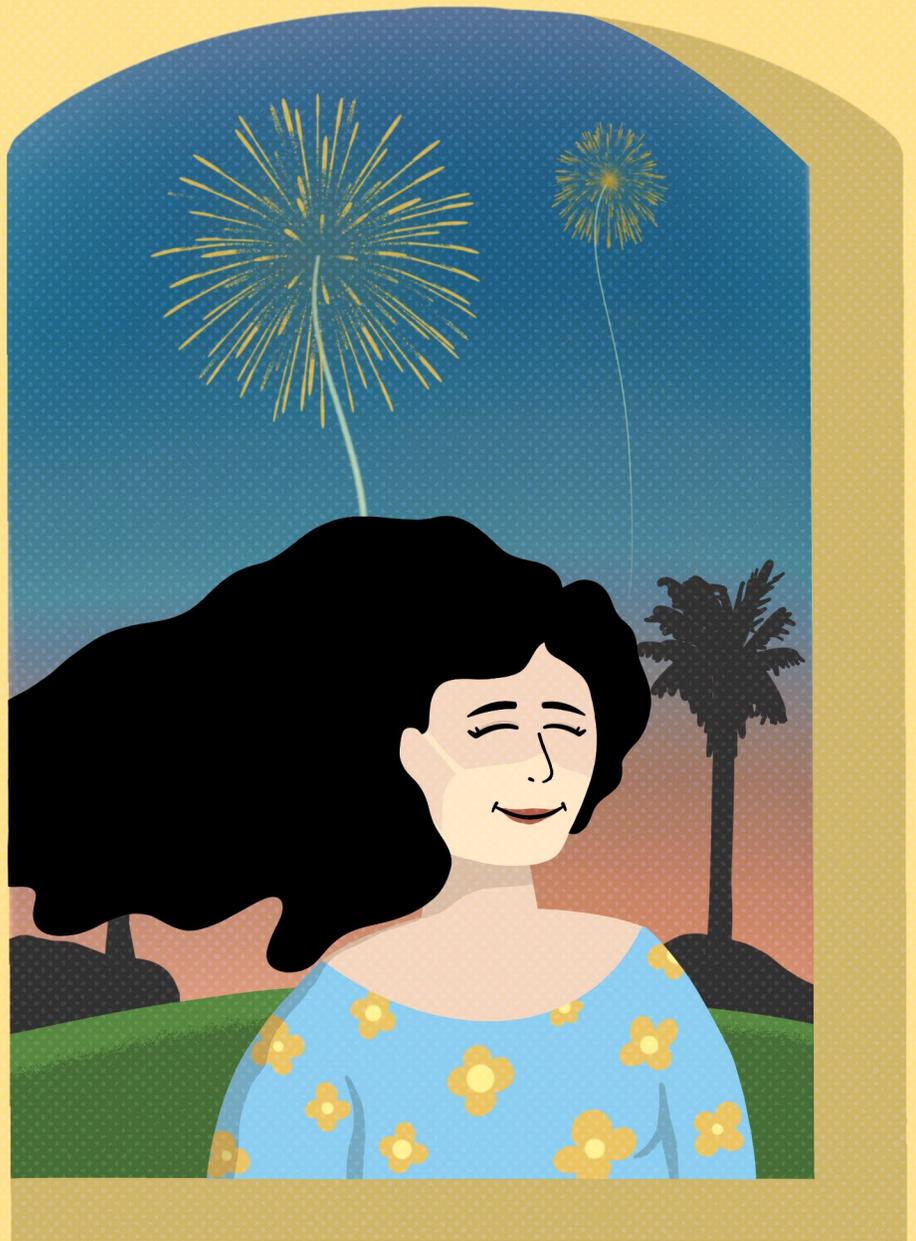


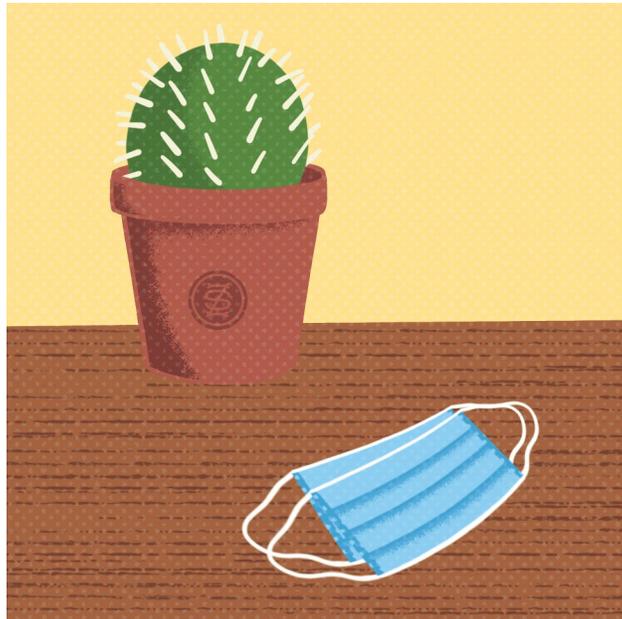
AND WHEN THE PANDEMIC IS OVER, HOW WILL WE CELEBRATE?

*WELCOME TO CMGT 544:
COPYWRITING & CREATIVITY*



communication
MANAGEMENT
544

Copywriting & Creativity



Fall 2020 | Monday | 6:30 pm - 9:30 pm
Section: 21778
An Online Class

Instructor: Gary Wexler
Office: ANN Lobby
Office Hours: By Appointment
Contact Info: gwexler@usc.edu

DID YOU JUST SEE THE TITLE OF THIS CLASS ON THAT FIRST PAGE?

The more important word in that title is **creativity**. Without creativity, there is no excellence in copywriting. Without creativity, there are no ideas. Without creativity, there is no innovation. Without creativity, the world does not move forward.

In this class, you will learn to access your creativity. Some of you may say, “But I’m not a creative person.” Shh. That’s absolutely not true. **Everyone possesses creativity**. This semester, it is my job to activate that part of your brain. And then lead you to apply it to everything else you will learn in this class.

I just mentioned ideas. That is the central focus of this class. Ideas change the world. You will learn in this class to become idea makers...big idea makers. Knowing how to create ideas will make you valuable no matter what profession or position you are in. But you will not only learn how to create ideas, you will learn how to communicate them in the most powerful, motivating way possible to make people take action. And I’m not going to teach that in the old way where you only learn how to string together lots of clever words and images, but in a way that meets today’s world—creating ideas of engagement. That is the most powerful communication for now.

DURING THE NEXT FEW MONTHS OF THIS PANDEMIC AND WHEN IT IS OVER, YOU ARE GOING TO NEED ALL THE CREATIVITY YOU CAN DEMONSTRATE.

We are in a new world, a new reality that none of us were prepared for. How are you going to prepare for it now? How are you going to navigate that world and your job search when you graduate? What you will learn in this class will help. It will prepare you. Through the work we will do together, you will learn to be aware of evolving trends and how you apply creative thinking to our new realities. The new world will need flexible, critically thinking new idea makers. That will be you.

You will be participating in many class discussions with me and the people I will be bringing to class, exploring the new realities we will be facing. No one person has the answer. We all have the answers. Including you.

SO LET'S BEGIN WITH THE FIRST IDEA OF THIS CLASS: **TWO “END OF THE PANDEMIC” FESTIVALS**

You will be divided into creative teams. During the first weeks of this semester the class will be creating two festivals. Your team will be assigned one of the following festivals:

- 1. The End of Pandemic Celebration Festival**
- 2. The Diversity Festival Celebrating Global and American cultures**

Through these assignments, you will be learning to create ideas. You will be stimulated by class teachings how to access your creativity and how to identify levels of excellence when doing so. Your brains will be challenged to create the most extraordinary, engaging, creative, entertaining, intelligent, emotional, activist, motivating festivals possible. At the core of these festivals will be engagements about what kind of new world your generation wants to build.

Your team can shape this festival however you want.

ONCE THE FESTIVAL IDEAS ARE CREATED, WE MOVE TO **COMMUNICATION CAMPAIGNS**

The Festivals will become your products and services around which you will build your Communication campaigns. Those campaigns will include experiential marketing, advertising, social media, branding, storytelling, online games and other forms of communication. All of it will be based in ideas of engagement. You will be learning much about ideas of engagement in this class. Through it all you will be learning how to create advertising concepts and copywriting.



CREATIVE TEAMWORK

The operative word in that subhead is teamwork. The best creativity happens in teams where people think together, challenge one another and then cooperate to reach excellence. Teamwork means people have to respect one another and treat each other with respect. It means you support one another, rather than trash each other. It means you have responsibility to your team to be present, to work hard, to hold up your end and not to be lazy. It means that no one becomes the know-it-all idea killer who kills everyone else's ideas but their own, essentially paralyzing the creative teamwork atmosphere of your team.

OUR EXTRAORDINARY PARTNERS IN THIS CLASS:

Each semester I bring in partners to help me with the class. Those partners are always professional in the Communication field who not only share valuable knowledge, experience and ideas, but also are people who become part of your job search network. They are people you will want to get to know. This semester, every partner is an alum of this class, who has gone on to create extraordinary professional accomplishments in Communication. Because the class is on Zoom, it has allowed me to bring in alum who are now all over the world.

Our main partner:

Camila Seta

Manager, Strategy and Transformation
R&CPMK

Camila approached me asking if R&CPMK, LA's largest communication agency, with major clients ranging from entertainment to products and services, could partner this semester's class with us. Camila and influential members of the R&C team will be with us multiple times throughout the semester. Working with these respected professionals is a wonderful opportunity for each of you in many, many ways.

OTHER PARTNERS:

Frederick Pruss

Senior Manager, Crisis Communication
Edelman Public Relations in Berlin, Germany

Megan Green

Founder, Crown Workshops
Capetown, South Africa

Jingzi (Frida) Lin

Social Media Intern
Huda Beauty

Raja Venkatapathy

Digital Media Communication
United Nations Development Program
New Dehli, India

Karan Singh

Social Data and Insights
Netflix, Los Angeles

Jiya Jaysingh

Account Exec
Fraser Communications, Los Angeles

Zed James Santiago

Graphic Designer, Illustrator, Content Creator, Copywriter
Los Angeles

Irvin Kintaudi

Freelancer
Sports video production

MY TEACHING STYLE

This class is run from the brain of a creative business person. It means it does not always feel on the surface like the most organized class. Creativity is messy. That is part of the experience. Being in the tension of the unknown is a definite cornerstone of the experience. But make no mistake about it, I am exceedingly organized from the perspective of what you need to walk out having learned and produced at a level of excellence by the time this class is over.

EACH CLASS IS DESIGNED TO BE AN EXPERIENCE, A LEARNING EXPERIENCE THAT ENGAGES AND INVOLVES THE STUDENTS BRAINS AND EMOTIONS.

Even though you will see listed in this syllabus a weekly schedule of what will happen in each class, in reality I do not have content set in stone. Each week's experience gives birth to the next week's experience. I do know what I want you to learn each week. But how that will happen....I cannot tell you now. I have to assess who you are as students and what the personality is of the class, and design the ongoing class for this specific group. I will see at the end of each week's class what the experience has been and what has been accomplished in order to design the next week's class experience. Yes, some events of the class will be set weeks ahead of time.

If this all makes you nervous, good. If it makes you nervous to the point of dysfunction, where you feel this is not the class for you, make that decision now.

Creativity is like washing a pig. It's messy. It has no rules. No clear beginning, middle or end. It's kind of a pain in the ass, and when you're done, you're not sure if the pig is really clean or even why you were washing a pig in the first place.

Luke Sullivan

LEARNING GOALS & REQUIRED SKILLS

1. Learn to work in a 2-person creative team.
2. Learn to create advertising concepts and ideas, writing for print ads, brochures, direct mail, television and radio commercials and selected online communication forms. Learn to apply creativity to other actions outside of the advertising world.
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 to understand and use design. Learn to think like a designer, applying it to all forms of Communication and creativity.
6. Learn to recognize marketing strategy and focus it laser-sharp for creative strategy.
7. Learn a level of excellence leading to judgment of what is fine creativity in the advertising industry and in other industries.
8. Learn how to think in a focused manner, critically and creatively.
9. Learn how to be innovative, entrepreneurial thinkers who take risk.

When I write an advertisement, I don't want you to tell me that you find it 'creative.' I want you to find it so interesting that you buy the product.

David Ogilvy

ASSIGNMENTS & 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, a creative strategy, five print ads, two television commercials, one radio commercial, a brochure and your choice of Internet form of communication. Aside from an oral presentation with a powerpoint guideline, your team will produce a 25-page document which includes all content mentioned above.

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

Assignment 1: 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. 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.)

Assignment 2: 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.

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.

Grading Scale:

95% to 100%: A	80.0% to 82.9%: B-	67% to 69%: D+
90.0% to 94.9%: A-	77.0% to 79.9%: C+	64% to 66%: D
87.0% to 89.9%: B+	73.0% to 76.9%: C	60% to 63%: D-
83.0% to 86.9%: B	70.0% to 72.9%: C-	0% to 59%: F

Grading Standards

LETTER GRADE	DESCRIPTION
A	Excellent; demonstrates extraordinarily high achievement; comprehensive knowledge and understanding of subject matter; all expectations met and exceeded.
B	Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good, if not thorough understanding; only minor substantive shortcomings.
C	Satisfactory/Fair; reasonable knowledge and understanding of subject matter; most expectations are met; despite any shortcomings, demonstrates basic level of understanding.
D	Marginal; minimal knowledge and understanding of subject matter; more than one significant shortcoming; deficiencies indicate only the most rudimentary level of understanding.
F	Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding.

Grading Standards

For effective learning, students should receive timely feedback on assignments and exams. Therefore, every attempt will be made to grade assignments/exams and post grades within two weeks. Scores for all assignments and exams are regularly updated on Blackboard. You are responsible for notifying the Instructor within one (1) week of a score posting if you think a score is missing or inaccurate. Moreover, you only have this period of time to contest a score on an assignment/exam. If you fail to inquire/notify us of any discrepancy, missing score, or contest a score within one week of the date the score is posted, no further changes will be made.

READINGS:

The following books will be texts for this class. I know many of you will want to download these books. But these are the kinds of books you will want to keep for the rest of your life. Aside from the first two book, I urge you to buy the real books. However, it is up to you.

1. **Change by Design by Tim Brown**
2. **The Advertising Concept Book by Pete Barry**
3. **Game Changers: The Evolution of Advertising (A Taschen book)**
4. **New York Times Sunday Edition**
5. **Wall Street Journal**

These are books you will want to keep for the rest of your life. I recommend you get them in print and not as an online version, if you can.

I will be adding relevant podcasts and film to this list. Dealing with the pandemic and issues of diversity, which are evolving, I am waiting to see what emerges in the next few weeks.

Your job is not to write copy. Your job is to know your visitors, customers and prospects so well, you understand the situation they're in right now, where they'd like to be, and exactly how your solution can and will get them to their ideal self.

Joanna Wiebe

CLASS SESSIONS:

(This schedule is not set in stone and will change. The assignments are subject to change. Due to being an online class with students in different time zones, there will be many adjustments, once I understand better who the students are and the limitations of being online. Additionally, the speakers schedules will be changing often, with many demands upon them during these difficult times.)

WEEK 1: AUGUST 24

1. The Best of Advertising. The YouTube show of award winning TV commercials.
2. Deconstruction of the creativity of each commercial.
3. Introductions
4. Explanation of class
5. Review of curriculum
6. Discussion of the required reading articles which I sent you earlier this week.
7. Lecture: The creative team approach
8. Setting up the Undulating Space: How to create an idea

Homework:

- Take a look at this website:
 - <http://www.allbusiness.com/slideshow/the-10-most-creative-new-business-ideas-out-there-15562979-1.html>
- Questions to discuss with your teammate:
 1. What is your product?
 2. Why do people want it?
 3. What would be the resistances to it?
 4. Who is your marketplace?

Reading: (for class on September 14th)

- Design Thinking---the entire book.

Meet with your teammate:

Discuss the reading and write down the ten most important things you learned from Change by Design. Bring them to class. Do NOT do this one hour before class.

Describe not only the product, but about the creative process that transpired between you and your teammate. What did you learn from this process? What were its challenges? What were its good aspects? (This will not be graded. I just want to see your writing style.)

CLASS SESSIONS (CONT.):

WEEK 2: SEPTEMBER 31

1. Review of what you learned the week before.
2. The role of an account exec in an ad agency
3. Positioning and branding
4. Discussion of the product you have created from the perspective of an account exec and a branding/positioning expert

Workshop:

- Break into groups to determine the position of the product.

WEEK 3: SEPTEMBER 7 (LABOR DAY NO CLASS)

WEEK 4: SEPTEMBER 14

1. Review of what you learned the week before
2. Review the readings
3. Class sets up Design Thinking methodology for rest of semester.
4. Each team uses the walls for their ten points.
5. Class uses the Design Thinking methodology using colored post it notes.
6. Discussion of Design Thinking according to what is on the walls.
7. Break out into teams and discuss how Design Thinking and Third Space principles apply to the creation of your products.
8. Presentation of your conclusions.

Homework:

- Meet with your teammate to discuss the reading and create your top ten list.
- Meet with you teammate to use your Undulating Space to begin creating your product or service. Come to class ready to report on your progress.
- Rework your writing assignments. Due in my mailbox by midnight, Saturday.

CLASS SESSIONS (CONT.):

WEEK 5: SEPTEMBER 21

1. Review of week before
2. Design thinking method of your ten reading points.
3. Discussion of the reading through the view of Third Space principles.
4. Exploration into the famous Apple 1984 award winning television commercial, as well as other Apple ads and campaigns.
5. Lecture: Copywriting and Design
6. Wall presentation about your product progress
7. Critique
8. Break out: Create your branding taglines based on the position statement you created
9. Presentation of your progress
10. Critique

Homework:

- Read assigned pages in Advertising Concept book
- Meet with your teammate to create your ten points

WEEK 6: SEPTEMBER 28

1. Discussion of reading according to Design Thinking methodology.
2. Lecture: The structure of an Advertising Agency and the Strategic Creative Brief according to reading in the Advertising Concept book.
3. Break out: Creation of your strategic brief
4. Presentation of your strategic brief
5. Exploration into concept creation
6. Presentation and critique

Homework:

- Assigned reading
- Meet with your teammate on reading and to finish your tagline creation.

CLASS SESSIONS (CONT.):

WEEK 7: OCTOBER 5

1. Review of reading
2. Guest Lecturers:
3. Break out group assignments determined by tonight's lectures.

Homework:

- Assigned reading
- Bring in three favorite print ads. Write a 2-3 page paper analyzing these ads from what you have learned so far in class. Prepare a presentation explaining why these are your favorites.

WEEK 8: OCTOBER 12

1. Discussion of reading.
2. Presentation of your print ads
3. Lecture: How to create an advertising concept.
4. Breakout: Using your creative brief, create three concepts for a print ad.
5. Presentation of concepts. Critique.

Homework:

- Assigned reading
- Write copy for two print ads. (Individual assignment)

WEEK 9: OCTOBER 19 | WEEK 10: OCTOBER 26 | WEEK 11: NOVEMBER 2 WEEK 12: NOVEMBER 9 | WEEK 13: NOVEMBER 16

- Exploration, lectures, reading and break outs into concepts, design, type, copy, print ads, radio, TV and online advertising.
- Guest lecturers.

You will be graded on the assignments you will be turning in.

WEEK 14: NOVEMBER 23 | WEEK 15: DECEMBER 7

- Total class time devoted to preparing your final campaigns.
- Critiques and presentation workshops.
- Explanation of what final projects must look like.

WEEK 15: DECEMBER 14

- **Final presentations.**

ABOUT ME:



Teaching is the absolute best thing I have ever done in my long and varied career. There is no bigger sense of accomplishment than witnessing my students presenting their final projects and thinking to myself, “I taught them this!” Also working with students has opened up my life to you folks, your thoughts, experiences, the places you come from as well as your dreams, hopes and struggles. I believe you give me more than I can ever give you.

I write this syllabus from 25 years of experience in the Nonprofit Sector, owning a company that worked internationally as a creative partner in fundraising, advocacy and volunteerism for over one-thousand nonprofits, ranging from the Ford Foundation to United Way, from development organizations in Haiti to peace organizations in the Middle-East. Previous to the Nonprofit Sector, I spent twenty years in advertising, working in major agencies ranging from Chiat-Day to McCann-Erickson, as a copywriter and at times as a creative director, creating campaigns for clients ranging from Apple to Coca Cola.

IMPORTANT USC STUFF:

Communication:

Because this class is online, I want to set up a separate time with each of you alone on Zoom, just to get to know you better. Anyone who wants to speak to me, I am always available. Just email or mention after class and we will set up a time.

Academic Integrity Policy:

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school's policy.

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 Part B, Section 11, "Behavior Violating University Standards" 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.

Support Systems

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

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

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

IMPORTANT USC STUFF:

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

equity.usc.edu, 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

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

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

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

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, 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.

IMPORTANT **USC** STUFF:

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

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://annenbergsuccessfund.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.