



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

**Spring 2021 – Tuesdays – 6-9:20 p.m.**

**Section:** 21140R

**Location:** Online

**Instructor:** Susanne Manheimer

**Office:** Online

**Office Hours:** By appointment

**Contact Info:** smanheim@usc.edu

### **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. Advertising is one of the four aspects of the marketing communications plan (Promotion, Public Relations and Performance round out the remaining three). Advertising will be the primary focus; however, we will also address all facets of the Marketing Mix and how they are integrated so that the brand speaks with one voice.

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

It is graded for credit.

### **Student Learning Outcomes**

PR 340 is designed to provide students with a mastery of:

- 1) At the macro level, the advertising industry and how advertising agencies operate.
- 2) Brand positioning and how that manifests itself in advertising, or, getting people to love your client.
- 3) The development of strategic insight and the role it plays in creation of an advertising campaign.
- 4) How advertising campaigns are created and executed, get a chance to be creative and have some fun.
- 5) The media landscape: including how media is planned, purchased and sold.
- 6) How all the components of advertising (management, research, creative, media, production, direct, digital and promotions) work together to build a brand.

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 and diversity in a way that provides practical application of the roles found in an agency.

## Course Notes

Laptops or advanced tablets such as iPads along with camera-enabled cell phones are required for this course. Additional instruction will be available outside of the weekly class at the Annenberg Digital Lounge.

## Technological Proficiency and Hardware/Software Required

Course will be taught online via Zoom. Software required will be Adobe Creative Suite, Illustrator, Photoshop, or Canva

## Required Readings and Supplementary Materials

Readings are indicated in weekly outline and are subject to change.

## Description and Assessment of Assignments

It is important to attend class and actively participate, as class activities and interaction with peers encourage creative dialogue, diversity of perspective, and help enhance your learning. It is expected that students will come to class having read the assignment(s) and prepared to join class discussions, contributing questions and comments about the materials. Classes begin promptly, so please arrive on time.

## Grading Breakdown of Grade

Assignment	Points	% of Grade
Class Participation	50	10%
Assignments	100	20%
Midterm	150	30%
Term Projects	200	40%
<b>TOTAL</b>	<b>500</b>	<b>100%</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

## 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.

### **Grading Timeline**

Assignments will be graded and returned within two weeks from the time they were turned in. All feedback will be sent to the student via email.

### **Assignment Submission Policy**

A. All assignments are due on Monday 12pm via email. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade lower. Lacking prior discussion and agreement with the instructor, late assignments will automatically be dropped one grade (10 points). Assignments that are two weeks late will be dropped two grades (20 points). No late assignments will be accepted after two weeks and are an automatic zero.

B. Assignments must be submitted email.

C. If class must be cancelled for an unforeseeable circumstance, an email will be sent out to the entire class.

### **Laptop Policy**

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.

### **Add/Drop Dates for Session 001 (15 weeks: 1/15/2021 – 4/30/2021; Final Exam Period: 5/5-12/2021)**

**Friday, February 5:** Last day to register and add classes for Session 001

**Friday, February 5:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

**Tuesday, February 9:** Last day to drop a Monday-only class without a mark of “W” and receive a refund for Session 001

**Friday, March 5:** Last day to drop a course without a mark of “W” on the transcript for Session 001. 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 (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, March 5:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, April 9:** Last day to drop a class with a mark of “W” for Session 001

## 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.

### Week 1

1/19

#### Topics/Daily Activities:

1. Introduction, Discussion of Course Objectives and Assignments
2. A bit about your instructor
3. A bit about you: Favorite restaurant or retail store, and why you like it
4. "If I could market any product or service, it would be \_\_\_\_\_!" (fill in the blank)
5. A country or place you would like to visit
6. Syllabus Review
7. The role of Advertising and IMC (Integrated Marketing Communication)

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

#### Deliverable/Due Dates:

Select a piece of **brand communication** that influences how you feel about a product. It persuaded you to think differently about it, buy it, tell a friend about it, etc. It can be a TV commercial, a print ad, a billboard, a sign in a store, a piece of packaging, a social media post, etc. However, it must be from a brand. What were they doing in this piece of communication that spoke directly to you? What about it was persuasive? What kind of language did they use? What about the art direction/visuals pulled you in? This piece of communication must be current; something that you came across in your daily life. For your write-up, you must attach the piece of communication (the actual print ad, pictures of a billboard/sign, URLs, YouTube links are all acceptable). One typed page. **Due January 26.**

### Week 2:

1/26

#### Topics/ Daily Activities

1. Persuasive Communication Discussions
2. IMC in today's world
3. The 4 "P's" Role of Promotions, Salesmanship and Seduction.
4. The Advertising Industry, Organizational Structure of and Ad Agency, The Client, Client Relationships, Getting into the Industry

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

<https://www.pbs.org/wgbh/frontline/film/showspersuaders/>

**Deliverable/Due Dates:** Watch a sporting event. **Count the number of brands** you see trying to market themselves to you. Were they effective in persuading you? Which brands stood out the most and why? Which one was most successful and why? Examples can be sponsorships, in-game commercials (on the scoreboard), branding on the cups, brands with tents outside the stadium, people handing stuff out in the stands, etc. Take pictures to include in your analysis. In this case, you are to count the number of commercials, surrounding banner ads, in-game sponsorships, billboards, etc. No longer than one typed page for the analysis, not including example pictures

### **Week 3:**

**2/2**

#### **Topics/Daily Activities:**

1. The Marketer Learns to See
2. Marketing in 5 Steps
3. Things Marketers Know
4. A bit of the History of Advertising (Visual Presentation)

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:** Pick a company that you would like to rebrand, in terms of a campaign and we will discuss in class. All presentations will be oral so come prepared.

### **Week 4**

**2/9**

#### **Topics/Daily Activities:**

Logos, Brands & Desire

Objective: Students will learn to identify psychological urges that advertising taps into. They will also identify and explain the appeal of some of their favorite ads. We will look at how advertising today uses the psychology of needs and desires to "hook" prospective consumers. Logos, slogans and brands will be evaluated.

**Readings/Preparation:** [https://designtaxi.com/news/412752/Baskin-Robbins-Finally-Celebrates-The-Hidden-31-With-Major-Logo-](https://designtaxi.com/news/412752/Baskin-Robbins-Finally-Celebrates-The-Hidden-31-With-Major-Logo-Redesign/?utm_source=DT_Newsletter&utm_medium=DT_Newsletter&utm_campaign=DT_Newsletter_24122020&utm_term=DT_Newsletter_24122020&utm_content=DT_Newsletter_24122020)

[Redesign/?utm\\_source=DT\\_Newsletter&utm\\_medium=DT\\_Newsletter&utm\\_campaign=DT\\_Newsletter\\_24122020&utm\\_term=DT\\_Newsletter\\_24122020&utm\\_content=DT\\_Newsletter\\_24122020](https://designtaxi.com/news/412752/Baskin-Robbins-Finally-Celebrates-The-Hidden-31-With-Major-Logo-Redesign/?utm_source=DT_Newsletter&utm_medium=DT_Newsletter&utm_campaign=DT_Newsletter_24122020&utm_term=DT_Newsletter_24122020&utm_content=DT_Newsletter_24122020)

**Deliverable/Due Dates:** Discussion of Baskin Robbins and SWOT analysis

### **Week 5**

**2/16**

#### **Topics/Daily Activities:**

1. Marketing Changes People Through Stories, Connections, and Experience
2. What change are you trying to make?
3. What promise are you making?
4. What are you seeking to change? Worldviews and Personas
5. Forcing a focus
6. Specific is a kind of Bravery

**Readings/Preparation: Case Studies to be provided**

#### **Deliverable/Due Dates:**

Analyzing Integrated Marketing

Part 1: Favorite Marketing Commercial or Advertisement

Post a link to your favorite or least favorite radio, TV, or print/photo advertisement or commercial. After posting the location for others to review, be sure to include the following information with the link:

1. What company and product or service does the ad focus on?
2. What do YOU like about the ad?
3. Describe the demographics of the intended target market or niche.
4. What makes this ad effective or not effective?

## **Week 6**

**2/23**

### **Topics/Daily Activities:**

Social, Ethical & Regulatory Aspects of Advertising

Part 1: Social Responsibility, Ethics and the Marketing Environment

- 1) **Multiculturalism and Ethnic Markets** - Explain the importance to marketing managers of multiculturalism and growing ethnic markets.
- 2) **External Environment of Marketing** - Discuss the external environment of marketing and explain how it affects a firm.
- 3) **Ethics in Business** - Describe the role of ethics and ethical decisions in business.
- 4) **Sustainability and Social Responsible Companies** - The concept of sustainability is that socially responsible companies will outperform their peers by focusing on the world's social problems and viewing them as an opportunity to earn profits and help the world at the same time. Do you think companies that focus on sustainability will be more successful than their competitors? Why or Why not?
- 5) **Corporate Social Responsibility** - Explain the components of Corporate Social responsibility.

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:** Roughs of Campaigns

## **Week 7**

**3/2**

### **Topics/Daily Activities:**

Managing Creativity in Advertising

Creative Message Strategy

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:** Critiques of Campaigns

## **Week 8**

**3/9**

### **Topics/Daily Activities:**

In Search of "Better"

Empathy is at the heart of marketing

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:** Be prepared to discuss how your campaign deals with "Empathy" and Positive Messaging.

## **Week 9**

**3/16**

Topics/Daily Activities:

A Better Business Plan: Where are you going? What's holding you back?

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:** Progression of Campaign with Social Media

#### **Week 10**

**[Wellness Day: Tuesday, March 23 – no classes]**

#### **Week 11**

**4/6**

**Topics/Daily Activities:**

Neuromarketing: What is it? Eye tracking, Electroencephalography (EEG), Facial Expression Analysis

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:**

#### **Week 12**

**4/13**

**Topics/Daily Activities:**

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:** Continue work on Campaign

#### **Week 13**

**4/20**

**Topics/Daily Activities:**

Creating Effective Campaigns with Neuromarketing

Understanding the Mind of the Consumer via Neuromarketing

**Readings/Preparation:** The Real Mad Men: The Renegades of Madison Avenue and the Golden Age of Advertising by [Andrew Cracknel](#)

**Deliverable/Due Dates:** Campaign Progression. One on one critique and art direction with instructor.

#### **Week 14**

**4/27**

**Topics/Daily Activities:**

Final Critique

**Readings/Preparation:**

**Deliverable/Due Dates:** Course Evaluations

#### **Week 15**

**Topics/Daily Activities:**

Final Critique

**Readings/Preparation:**

**Deliverable/Due Dates:**

**Final: Tuesday, May 11, 7-9 p.m.**

## **Policies and Procedures**

### **Additional Policies**

If you must miss a class, please give ample notice to your via email. You will be responsible for catching up on any missed material and make any arrangements you need to catch up in class. No late assignments will be accepted unless you have a medical emergency or other excused absence. Documentation for any excused absence must be provided.

### **Communication**

Students can contact me outside of class via email or text. I will reply within 24 hours or sooner.

### **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](http://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](http://policy.usc.edu/scientific-misconduct).

#### *USC School of Journalism Policy on Academic Integrity*

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

“Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an ‘F’ on the assignment to dismissal from

the School of Journalism. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators.”

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

## **b. Support Systems**

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

[studenthealth.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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.symplcity.com/care\\_report](http://usc-advocate.symplcity.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 Campus Support and Intervention - (213) 821-4710*

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

## **About Your Instructor**

@smartdesign is the Santa Monica-based design office of Susanne Manheimer. For the previous vigorous and exuberant 20 years, Susanne has been recognized for her work by its elegance, sophisticated humor, style, and wit. Her knowledge, understanding and respect for innovative design, is incorporated in her invention of new design approaches. Simplicity and directness of communication are the main elements of her style. Her work makes people smile, laugh, and...think. Today, she divides her time between running the studio, teaching, and lecturing to corporations and schools on the importance of The Democratization of Creativity™ as well as Conceptual Thinking and Problem Solving.

Susanne graduated from the Kansas City Art Institute with a BFA in design. Susanne a native New Yorker worked in “The City” as a Creative Director for Tiffany and Co. where she was awarded a Certificate of Distinction for Typography, Creative Director for Bloomingdales by Mail, Revlon, and also The Museum of Modern Art, to name a few. Disney called, and she moved to California to work for Disney + Co. as Creative Director for the Disney catalogue. Susanne has a history of success mentoring young designers, both in academic roles and as an industry leader. She has been described as a “needle in a haystack,” a conceptual designer who is creative yet has strong business acumen.