



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

**Fall 2021 – Tuesdays – 6:30-9:50 p.m.**

**Section:** 21146R

**Location:** ANN 406

**Instructors:** Dave Dreyer and Jeffrey Blish

**Office Hours:** By Appointment

**Contact Info:** ddreyer@me.com; (310) 569-3283  
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**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 (Promotions, Public Relations and Direct Response 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.

**Overall Learning Objectives and Assessment**

PR 340 is designed to provide students with an understanding of:

- 1) At the macro level, the advertising industry and how advertising agencies operate.
- 2) Brands and brand positioning and how they manifest in advertising.
- 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.
- 5) The role digital/social plays in the today’s marketing efforts.
- 6) The media landscape including how media is planned, purchased and sold.
- 7) How all the components of advertising (management, research, creative, media, production, direct, digital and promotions) work together to build a brand.

**Description of Assignments**

The class will consist of 6 assignments - (5) individual + (1) group assignment, a midterm exam, and a final group project. A professional approach will be expected of all participants. Students are expected to attend all classes and arrive promptly. Attendance will be taken and missed classes will impact your grade. Presentation skills are critical in the advertising profession. Thus, class participation counts towards your grade more so than in other classes you may have. It often makes the difference in your final grade in the class.

**Grading**

**a. Breakdown of Grade**

A total of 500 points may be earned in this class. Final grade will be determined based on the following:

Assignment	Points	% of Grade
Class Participation	50	10%
(6) Assignments	125	25%

Persuasive Communication Presentation	25	5%
Midterm	100	20%
Term Project	200	40%
<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

### *Advertising*

**“A” projects** have writing near professional quality; one or no mistakes; clearly proofread and edited material. Excellent organization and flow; original thinking. Well thought out analysis of the material, with a clear point of view.

**“B” projects** indicate a completed assignment with a topline command of the material. There is an analysis of the topic, however, a strong argument or POV has not been established.

**“C” projects** indicate a completed assignment that covers the material, but fail to produce an analysis or POV on the topic.

**“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.

### **Assignment Submission Policy**

#### **Class Website**

Lecture Keynote presentations can be downloaded from the PR 340 class website on Blackboard on the Tuesday following Monday’s lecture. If class must be cancelled for an unforeseeable circumstance, an email will be sent out to the entire class and will be noted on Blackboard as well.

#### **Take-Home Assignments**

Written assignments are due the following class unless noted on the syllabus. **Assignments are to be submitted on Blackboard by start of class each Tuesday and hard copy handed in at the beginning of that class.** Late assignments will not be accepted. Assignments must be **typed and stapled if more than one page.** 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 your classmates will precede the final delivery of class assignments for grading.

### **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 topics of interest in the industry. Presentations will **each be graded out of a possible 25 points.**

### **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.

### **In-Class Assignments**

In-Class assignments will encompass lecture and reading material as related to real world case studies. They cannot be made up without prior arrangement.

### **Midterm**

The Midterm will consist of a combination of definitions, essay questions and analysis. Questions will cover reading materials, lecture and guest speaker discussions.

### **Final Term Project/Presentation**

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. We will provide you with a brand for the pitch, basic background information and a budget. The group is expected to research the brand, create a strategy, conceptualize the ad campaign, determine what media to use and when, and present an integrated campaign to the class. A deck encompassing all aspects of the pitch will be handed in on **December 9 at 6:30 p.m.** As group presentations will start immediately at 6:30 p.m. on **December 9.** Term project decks will not be accepted late. Groups will be given 20 minutes to present their ideas. Your grade will be based on strategy, critical thinking, creativity, quality of the leave behind deck and presentation. 20% of an individual's Term Project grade will be based on a group evaluation form where group members evaluate each person's contribution to the project. If there are concerns amongst the group about the contribution of a member, it is imperative that they surface them early in the process.

### **Required Readings and Supplementary Materials**

Course Text and Additional Reading

1. **Positioning: The Battle for Your Mind** by *Al Ries and Jack Trout*

2. *"Look At Me When I'm Talking To You: Building Brand Attraction in an Age of Brand Aversion"* by Jason Sperling  
<https://www.instagram.com/lookatmebook/>

**\*This is not a physical book; it's the first of its kind published exclusively on Instagram**

3. Subscribe to AdAge Daily email (it's free): AdAge, AdAge Digital, Creativity

4. Optional: pick one additional book from the following list to read during the course.

- Truth, Lies and Advertising by John Steel
- Hegarty on Advertising by John Hegarty
- Eating the Big Fish by Adam Morgan
- Hey Whipple, Squeeze This by Luke Sullivan
- The Idea Writers by Teresa Iezzi

- The Brand Gap by Marty Neumeier
- A New Brand World by Scott Bedbury

Industry Publications:

VERY IMPORTANT: Adage.com will be required reading on Monday of each week for class discussion

Additional publications: Adweek, *Fast Company* (*Fast Co-Create*)

Occasionally, additional material and relevant web sites will be announced in 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 Virtual Commons](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

## Add/Drop Dates for Session 001 (15 weeks: 8/23/21 – 12/3/21)

Link: <https://classes.usc.edu/term-20213/calendar/>

**Friday, September 10:** Last day to register and add classes for Session 001

**Friday, September 10:** Last day to change enrollment option to Pass/No Pass or Audit for Session 001

**Friday, September 10:** Last day to purchase or waive tuition refund insurance for fall

**Tuesday, September 14:** Last day to add or drop a Monday-only class without a mark of "W" and receive a refund or change to Pass/No Pass or Audit for Session 001

**Friday, October 8:** 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, October 8:** 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, November 12:** 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

#### August 24

Topics:	Course Overview Objectives and Assignments
	A little about your instructors and their careers
	A little about you
	The role of Advertising and IMC
	Persuasive Communication Semester Assignment
	Syllabus Review

In class work: Brand Baseline Discussion

### Assignment #1 "A day in the life" -

Pick one day in the upcoming week. For that day, we want you to be hyper aware of advertising that surrounds you. **Literally count the amount of brands** you see trying to market themselves to you. Create a list of the various

places you see brands trying to reach you. Keep a log of brands and highlight those that stood out the most? Which ones were most successful and why? Examples can be sponsorships, in-program TV commercials, posters and billboards, social media channels, etc.) Take pictures to include in your analysis if appropriate. No longer than one typed page for the analysis, not including example pictures (pictures/screenshots are encouraged).

**Due August 31. 15 POINTS**

Don't forget to do the reading assignment for discussion next class.

**Week 2**

**August 31**

Topics: Persuasive Communication Presentations  
Day in the Life Discussion  
IMC in today's world  
The Advertising Industry, Organizational Structure of an Ad Agency, "The Client", Client Relationships, Getting into the Industry  
The "4 P's", Role of Promotions *Salesmanship* and *Seduction*  
Anatomy of a pitch  
Reading: *Positioning* 1-5; 25

**Assignment #2: Observational Research**

Pay attention for the next week to the sneaker category. Specifically, look for all you can find out about Reebok as a sneaker brand: How does the brand speak to you through its website/social presence? Who are they trying to appeal to? What types of people actually wear Reeboks? What products do they sell besides sneakers?

Do this same exercise for two competitors in the sneaker category.

Put your observations into a one-page write-up. Can be supported with video, photos, etc. if desired.

**Due September 7 - 15 POINTS**

**Week 3**

**September 7**

Topics: Persuasive Communication Presentations  
Observational Research Discussion  
Brands, positioning and the benefits of branding  
Sources of positioning inspiration: Company, Consumer, Culture, Competition  
Discussion: Positioning chapters 1-5, 25  
In-class Exercise: Branding in politics: Positioning a candidate  
Reading: Positioning: Chapters 6-8

#### **Week 4**

**September 14**

Topics: Persuasive Communication Presentations  
Advertising Strategy, Targeting, and Research  
Role of quantitative in target selection and understanding/insight and positioning.  
Anatomy of a brand: Apple Case Study

Read: Positioning chapters 14-22

#### **Week 5**

**September 21**

Topics: Persuasive Communication Presentations  
Primary Research Discussion  
Qualitative research: Interview/focus group method  
In-class Exercise: Conduct focus groups for Reebok

#### **Assignment #3: Primary Research**

Conduct qualitative research with people who buy sneakers. Look for attitudes and insights as it relates to brands in the sneaker category. What is the role shoes play in people's lives? What makes them prefer one brand over the other? What insights can you uncover that would favorably impact Reebok's position in the marketplace? One page write-up of observations. Can be supported with video, photos, etc. if desired.

**Due September 28 – 15 POINTS TOTAL**

#### **Week 6**

**September 28**

Topics: Persuasive Communication Presentations  
Elements of the Creative Brief  
The Creative Brief  
Storytelling

In class exercise: Find the creative brief behind the campaign

#### **Assignment #4 "Creative Brief"**

Develop a creative brief for Reebok using the template handed out in class.

**Due October 5 -- 15 POINTS**

**Week 7**  
**October 5**

Topics: Persuasive Communication Presentations

Creative Brief Discussion

The BIG Idea

Creative concepting

Guest Speaker: Armando Samuels, Creative Director, Doordash

**Read:** *Look at Me When I'm Talking to You* (entire book)

**Assignment #5 "Mini-Campaign Creative Execution"**

For this assignment, you'll be broken out into teams to develop a creative campaign. Selecting one of the brands discussed in class, your team must:

1. Distill an insight about the brand
2. Create a tagline that shows the big idea
3. Develop a creative and disruptive execution that brings the concept to life with a 30/60 second commercial that can be shot on a phone and presented to the class.

**Due October 12<sup>th</sup> – 15 POINTS**

**Week 8**  
**October 12**

Persuasive Communication Presentations

Mini-campaign Presentations

Guest Speaker: Armando Samuels, Creative Director

Midterm Review

**Assignment #5 "Integrated Campaign"**

Now you'll use your creative brief to develop the big idea for Reebok. **Each person will present their ideas on October 26. Creativity counts. 50 POINTS**

**Week 9**  
**October 19**

**MIDTERM**

**Week 10**  
**October 26**

Topics: Persuasive Communication Presentations

Integrated Campaign Presentations

Final term project briefing and expectations for final presentations

Group Work: Workshop term project

**Week 11****November 2**

Topics: Persuasive Communication Presentations  
The Wonderful World of Media  
Paid Media Planning Strategies and Budgeting

In class exercise: Media Sales Presentation

**Term Project Check-in:** Target selection and research insights

**Week 12****November 9**

Topics: Digital Transformation in Marketing

Guest speaker: Andrew Vranicar, Sr. Director of Marketing, Mattel

In class exercise: TBD

**Term Project Check-in:** Creative Briefs due

**Week 13****November 16**

Topics: Persuasive Communication Presentations

Strategies for generating earned media: public relations, social media publicity, celebs

Anatomy of a campaign: Pepsi Refresh Project

Guest Speaker: Huong Nguyen, Head of Social Media, The Woo Agency

In class exercise: Develop a social strategy for your brand

**Term Project Check-in:** Big Idea/Campaign Handles

**Week 14****November 23**

Topics: Persuasive Communication Presentations

Paid/Owned/Earned/Created Media

Branded Content

Leveraging Equity: Sponsorship and Partner Marketing

Guest Speaker: Evan Greene, Founder 3 Emerald Marketing

**Term Project Check-in:** Creative execution



**Week 15**  
**November 30**

**Agency field trip (health guidelines permitting): Tour of local agency**

**Dress rehearsal for final presentations**

**Final Exam Period**

**December 14, 7-9 p.m.            FINAL PRESENTATIONS**

*Reminder: There will be some adjustments in the syllabus during the semester. All guest lecturers are considered tentative.*

## **Policies and Procedures**

### **Communication**

Issues that arise during the semester that require professor attention can be attended to via email with either professor Dreyer or professor Blish. We will try to respond within 24 hours of receipt. If urgent, text to either professor -- include your name and reference to the subject in the text.

We are also happy to schedule Zoom calls throughout the semester when needed.

Contact need not be limited to issues. We are here to help you with advice about the class, careers in advertising and general support.

### **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](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 Support and Advocacy - (213) 821-4710*

[uscса.usc.edu](http://uscса.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.

## **About Your Instructors**

### **David Dreyer**

For almost 20 years, Dave has been a part of a number of exciting campaigns spanning various categories and marketing environments. From Apple, to Pepsi, to the GRAMMYS, Dave understands how brands, and the companies that produce them, work. He's seen it all, and is now honored to be sharing that knowledge with his students at USC. This is his 7<sup>th</sup> year teaching the PR 340 course.

Upon receiving his master's degree in Integrated Marketing from Northwestern University, Dave started his career on the client side of marketing, working at Honda and Internet pioneer, Stamps.com. While he didn't end up an Internet billionaire, he helped lead a team that launched not only a new brand, but also a new category.

In 2002, Dave decided to make a switch to the fast-paced agency side of the business, working for industry standouts Deutsch LA, TBWA\CHIAT\DAY, and TBWA\Media Arts Lab. Since making the switch, he's worked with such brands as Apple, Pepsi, DIRECTV, Pizza Hut, Dr. Pepper, Snapple, 7UP, Infiniti, the GRAMMYS, Sara Lee (Jimmy Dean, Ballpark, and Hillshire Farm), and Pennzoil. While each brand has presented its own exciting challenges and successes, he was most proud of the work he did for Pepsi where he led the team that developed and launched the Pepsi Refresh Project, proving that a brand can do well by doing good in the world.

Dave is now Managing Director at LA based agency, The Woo, where he helps the agency and their clients disrupt category norms.

He lives in Hermosa Beach with his beautiful wife Stephanie, three great kids, his dog Jag and every Apple product known to man.

**Jeffrey Blish**

Strategic Consultant

Jeffrey began his career in marketing research, testing commercials for a living. He soon decided however that developing advertising would be more fun than testing it. So, he switched to the agency side of the business, starting with the Los Angeles office of McCann-Erickson, where he worked on brands like Hilton Hotels and Century 21. While there he became interested in a new approach to advertising research called Account Planning. That interest brought him to TBWA\Chiat\Day, the only agency practicing the discipline in the U.S. at that time. That move turned into 13 years at the agency building brands like Nissan, Infiniti, NutraSweet and Eveready.

In 1997 Jeffrey joined a fledgling LA office of a New York agency called Deutsch. He led the Account Planning function at Deutsch as that agency went from 10-person shop to one of the largest on the West Coast by winning accounts like Mitsubishi Motors, DirecTV, Taco Bell, Volkswagen, Dr Pepper and Target.

Jeffrey retired in 2020. Or so he thought. He is now consulting on projects that interest him.