



## **PR 341: Advertising Copywriting** **4 Units**

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

**Section:** 21155R

**Location:** ANN L101

**Instructor:** Vance Kim

**Office:** ASC Classroom or Lobby

**Office Hours:** I will be on campus 2 hours before each class (location to be determined), and available evenings and weekends by appointment (via Zoom)

**Contact Info:** [vancekim@usc.edu](mailto:vancekim@usc.edu) | (858) 602-9020

### **I. Course Description**

Advertising copywriting is one of the most unique endeavors in the world of communications. It is part art, part science, part inspiration, part perspiration. This class is for undergraduate students interested in mastering the art & craft of ad copywriting, with an emphasis on the critical thinking, creative concept development and headline/body copy/tagline writing skills needed to produce professional-quality ads and campaigns for traditional and digital media. Throughout the semester, there will be multiple concepting and copywriting assignments for print, out-of-home (OOH), radio, tv/video and digital media, giving students insight and experience into the benefits, constraints and unique characteristics of developing ad creative and copy for each respective medium. Along the way, we will introduce the concept of creative teams (copywriters and art directors) and how they function within the structure of an ad agency, but our primary focus will be the copywriter's role within the team. And to better emulate the creative development process of ad agencies or in-house marketing communications (marcom) teams, the presentation of your concepts, ideas and writing will be integral to class participation and success.

**Prerequisite:** PR 340

### **II. Student Learning Outcomes**

By the end of this course, students will have:

- Reviewed, examined, dissected and discussed hundreds of real-world ads (along with some of their own work) to better recognize/identify the underlying elements or “anatomy” of advertising that makes good ads good and bad ads bad.
- Mastered fundamental and advanced concepting and writing skills to create original advertising solutions within the constraints of an assigned Creative Brief and/or strategy. The work produced will be up to contemporary advertising industry standards.
- Experienced the rigor of the creative development process, including critical thinking, concept development, visualization of ideas, collaboration with team members, and the process of writing effective advertising headlines/body copy/taglines/calls-to-action for multiple media formats.

### **III. Course Notes**

This is not a lecture course; it's a lab class. You will be writing on deadline every week, much of it during class. Your instructor will guide you through the fundamentals of developing original, creative and effective ad concepts & copy, then you will think, concept, write and re-write with his assistance. The pace of the class is meant to replicate what it's like to receive and execute ads and creative writing assignments in the workplace. Your deliverable at the end of the semester will be a portfolio of ads and work samples that will showcase your mastery of writing and editing against a Creative Brief. Here's the planned structure and flow for each weekly class session:

**Advertising Anatomy (30 minutes):** At the beginning of most classes, students (individually at first, as 2-person teams later in the semester) will be asked to present a “real-world” advertising or copywriting example and give a 5 to 10-minute pitch or presentation on the effectiveness of the ad or campaign. Early in the semester, these ad samples will be pulled from specific ad mediums. Later in the semester, however, students will be asked to present ad samples from the medium of their choice, such as print, out-of-home (OOH), radio, tv/video and digital or social media. Eventually, students will present examples of their own work to provide rationale for the concept, pitch the idea and copy to the instructor and students, and take Q&A. **Note:** Some weeks the assignment will be to pitch why the chosen ad was good in your individual or team’s opinion, other weeks it will be the opposite—you will be asked to present why your chosen ad or campaign is particularly ineffective or simply bad. Presenting students should be prepared to defend their opinions and lead the class in a brief discussion, including Q&A from the instructor and other students. Be prepared to work with the instructor to share the ad examples on screen in the classroom.

**The Weekly Brief (30 mins):** In the agency or corporate world, nearly all advertising assignments or campaigns begin with a Creative Brief. With that in mind, the second portion of each class session will be structured as a **Weekly Brief**. We will introduce the subject matter for the session, reference readings from the textbook and/or supplemental readings, present and discuss notable 3<sup>rd</sup> party samples of exemplary work, and on occasion, the instructor will showcase examples of his current or previous ad projects to give students a “window” into the level and quality of work they should strive for. Finally, the instructor will present and review the Creative Brief for the in-class assignment, discuss the nature or characteristics of the advertising medium, and offer any additional insights, tips, tricks and fundamentals for students to consider. This is also the portion of the weekly class when guest speakers may join to share their experiences and insights on ad copywriting, working as part of a creative team, and their own process for developing breakthrough ad concepts and copy.

**In-class Writing Exercise (75+ minutes):** The remainder of class time will be reserved for brainstorming, concepting, visualizing, writing and re-writing. Students will work individually at first and later as members of a creative team. The instructor will be available to answer questions, provide clarity on the assignment and offer encouragement whenever needed.

#### **HOMEWORK DEADLINES:**

All students must submit in-class assignments at the end of class in via email to [vancekim@usc.edu](mailto:vancekim@usc.edu). To allow the instructor to provide you with detailed edits, comments and feedback, all assignments must be submitted as Microsoft Word documents or Microsoft PowerPoint files. If you develop your creative and writing assignments in programs such as Adobe Illustrator, InDesign or canva ([www.canva.com](http://www.canva.com)), please save your work as a PNG or JPEG file and insert them into a Word Document or PowerPoint file. Please do not submit PDF files. **Unless otherwise specified, all in-class assignments will be due at the end of class OR if the instructor allows you to complete your work at home, it must be sent no later than 9:00 p.m. Pacific Time on Friday of the same week to provide time for the instructor to review and/or critique.**

I strongly suggest that you try to upload your work a few minutes earlier than the deadline in case of server problems or other technical trouble. **If you miss the deadline, send it anyway. It will be accepted but the assignment will be marked down. If it is more than an hour late, you will receive a 0 but the work will still be reviewed.**

**IF YOU WILL BE ABSENT**, let the instructor know before class by email or text message. You are still responsible for finding out what transpired during class and to confirm what the homework is. You may NOT make up in-class writing exercises, but you will receive relevant handouts/instructional materials.

#### **IV. Description and Assessment of Assignments**

**Weekly Assignments:** these are designed to give students the opportunity to practice, refine and demonstrate their concepting and copywriting skills. During in-class exercises, students will practice developing the following:

- Concepts, strategies and creative ideas
- Headlines for print, OOH, digital and social media
- Creative Briefs (taking direction and applying to your writing assignment)
- Writing/editing persuasive, convincing body copy for multiple mediums
- Engaging radio scripts and voiceovers (dialogue, monologue and verbal “theater”)
- TV/video/digital content concepts & storyboards
- Summaries (taglines that put a bow on the product/brand/organization/company)
- Calls-to-Action (CTAs) based on the advertising medium

**Midterm Exercise:** This exercise will be used to gauge how well students have mastered the concepts taught midway through the course.

**Final Project:** For your final project, you will select a brand, an organization or a cause for which you will craft three ads for different mediums. You may repeat your tagline on all three but must develop original content for the different mediums. More details about the portfolio project will be discussed as the semester progresses.

## V. Grading

### a. Breakdown of Grade

Assignment	Points	% of Grade
In-class writing assignments	300	30%
Participation	150	15%
Midterm exercise	150	15%
Final Project	400	40%
<b>TOTAL</b>	<b>1000</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

#### *Public Relations/Advertising*

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

**“F” Level projects** are not rewritable, late or not turned in. A grade of F also will be assigned for any plagiarized and/or fabricated material that is submitted.

#### **d. Grading Timeline**

The instructor will make every effort to return your graded homework in advance of the next class session.

### **VI. Assignment Rubrics**

Customized rubrics for each in-class assignment and your final project will be provided throughout the course.

**Please note that since this is fundamentally a writing course, you will not be graded on the design elements of your submitted work. That said, you will be strongly encouraged to brainstorm and consider the visual elements that might accompany an ad, and include them as you like.**

### **VII. Assignment Submission Policy**

Writing on deadline is an essential skill in Advertising. Students need to be able to prepare assignments in Microsoft Word, Microsoft PowerPoint or a similar program, and type fast! Whenever possible, avoid submitting your work in PDF format as instructors are unable to provide detailed edits. Each week, we will determine how far each student has gotten with the in-class exercises, then decide whether or not the work can be taken home to complete. If that does occur, assignments must be turned in by 9:00 p.m. Pacific Time on Friday of the same week to allow the instructor ample time to review and/or critique.

### **VIII. Required Readings and Supplementary Materials**

*Creative Advertising* by Mario Pricken

Publisher: Thames & Hudson

ISBN: 13-978-0-500-28476-8

(Required Textbook)

**Additional sources of real-world ads, advertising best practices and industry news & trends:**

<https://www.luerzersarchive.com/>

<https://www.adsoftheworld.com/>

<https://www.adweek.com/creativity/>

<https://adage.com/>

<https://www.canva.com/> (online graphic design & layout resource)

**Additionally, please watch, listen and read the following:**

#### **Traditional Media**

- The Los Angeles Times and The New York Times
- Follow news outlets on Twitter to stay current
- Listen to radio news and talk radio such as NPR

## Digital Media

- Daily Beast
- Huffington Post
- Mash

## IX. 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.

## X. 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

## 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>Date: Aug. 24</b>	<b>Getting Started:</b> <ul style="list-style-type: none"><li>• Icebreaker exercise (non-graded)</li><li>• Instructor and student introductions</li><li>• Review of in-class guidelines</li><li>• Overview of the course, syllabus, grading guidelines and the required reading &amp; textbook</li><li>• We will discuss expectations during the course, working individually and as part of a team</li></ul> <b>Weekly Brief:</b> what are the attributes of a great ad? We will look at award-winning ads and discuss what techniques could have been used to create them.	<b>Creative Advertising (textbook); pp 8 – 31</b> <b>Supplemental readings, links:</b> <a href="https://youtu.be/Hzgzim5m7oU">https://youtu.be/Hzgzim5m7oU</a> <a href="https://www.entrepreneur.com/article/200220">https://www.entrepreneur.com/article/200220</a> <a href="https://www.masterclasses.com/articles/copywriting-tips-from-advertising-experts-goodby-and-silverstein#what-is-a-copywriter">https://www.masterclasses.com/articles/copywriting-tips-from-advertising-experts-goodby-and-silverstein#what-is-a-copywriter</a>	Revised/re-written ad based on student choice due end of class, 8/24

	<p>This discussion is critical learning to come up with concepts.</p> <p><b>In-class exercise:</b> The instructor will show various ads from various mediums, and you'll have a chance to vote on which one you will rewrite during class.</p>	<p><b>Homework:</b> find a print ad and prepare a 5 to 10-minute presentation on why you believe the ad <b>works well</b>. Be prepared to present in class next week.</p>	
<p><b>Week 2</b> <b>Date: Aug. 31</b></p>	<p><b>Advertising Anatomy:</b> Students will present their "good" ad samples, lead discussions and take Q&amp;A from instructor and class</p> <p><b>Weekly Brief: the Creative Brief and the Copywriter's Role--Headlines.</b> We review the Creative Brief, the campaign's "backbone" and the copywriter's role in the development and execution of strategy. Next, we'll move into the actual writing techniques. First up: headlines</p> <p><b>In class Exercise:</b> The instructor will share a creative brief and you will craft four different headlines for a print ad or ads.</p>	<p><b>Creative Advertising (textbook); pp 32 – 120</b></p> <p><b>Supplemental reading, links:</b></p> <p><a href="https://www.marketingdonut.co.uk/media-advertising/press-and-directory-advertising/writing-a-brief-a-template-for-briefing-copywriters-and-designers">https://www.marketingdonut.co.uk/media-advertising/press-and-directory-advertising/writing-a-brief-a-template-for-briefing-copywriters-and-designers</a></p> <p><a href="https://www.crazyegg.com/blog/headlines-9-steps/">https://www.crazyegg.com/blog/headlines-9-steps/</a></p> <p><b>Homework:</b> find a print ad and prepare a 5 to 10-minute presentation on why you believe the ad <b>fails or is poor</b>. Be prepared to present in class next week.</p>	<p><b>First submission</b> of 4 headlines for a print ad or ads based on supplied Creative Brief due end of class, 8/31.</p> <p>"Good" ad presentations will be due at the beginning of class, 8/31</p>
<p><b>Week 3</b> <b>Date: Sept. 7</b></p>	<p><b>Advertising Anatomy:</b> Students will present their "bad" ad samples, lead discussion and take Q&amp;A from instructor and class</p> <p><b>Weekly Brief: Headlines, the Sequel.</b> We will discuss your first 4 headlines submitted against the supplied Creative Brief from Aug 31, review comments provided by the instructor, and look at additional headline examples for more guidance and direction.</p>	<p><b>Creative Advertising (textbook); pp 121 - 198</b></p> <p><b>Supplemental reading, links:</b></p> <p><a href="https://digiday.com/marketing/how-to-write-great-ad-headline/">https://digiday.com/marketing/how-to-write-great-ad-headline/</a></p> <p><b>Homework:</b> working in teams of 2 (assigned by instructor) find an ad from the medium of your choice (print, OOH, tv/video, digital, social)</p>	<p><b>Second submission</b> of 4 headlines for print ad or ads based on supplied Creative Brief due at the end of class, 9/7</p> <p>"Bad" ad presentations will be due at the beginning of class, 9/7</p>

	<p><b>In-class Exercise:</b> Take the four headlines you submitted last week and revise them based on instructor feedback and comments and the additional instruction and lecture to be provided during class. You will have the balance of the class to workshop and revise your 4 headlines. The second submission of your 4 headlines will be due by end of class.</p>	<p>and prepare a 5 to 10-minute presentation on why you believe the ad <b>works well</b>. Be prepared to present in class next week.</p>	
<p><b>Week 4</b> <b>Date: Sept. 14</b></p>	<p><b>Advertising Anatomy:</b> Student teams present their good ad samples, lead discussion and take Q&amp;A from instructor and class</p> <p><b>Weekly Brief: Persuasive and Convincing Body Copy</b> Using examples from the real-world and instructor’s own experience, we will review and critique various ads as a group.</p> <ul style="list-style-type: none"> <li>• For each ad, we will be looking at the word selections, tone and rhythm.</li> <li>• Key elements to any ad copywriting are emotional connection, capturing the brand personality and brevity.</li> </ul> <p><b>In-class Exercise:</b> Working against the same creative brief, select your two favorite headlines and now develop body copy.</p>	<p><b>Creative Advertising (textbook); pp 202 – 222</b></p> <p><b>Supplemental reading, links:</b></p> <p><a href="https://www.thebalancecareers.com/how-to-write-effective-print-ads-39151">https://www.thebalancecareers.com/how-to-write-effective-print-ads-39151</a></p> <p><a href="https://copyhackers.com/2013/03/copywriting-body-copy/">https://copyhackers.com/2013/03/copywriting-body-copy/</a></p> <p><b>Homework:</b> working in teams of 2 (assigned by instructor) find an ad from the medium of your choice (print, OOH, tv/video, digital, social) and prepare a 5- to 10-minute presentation on why you believe the ad <b>is poor/fails</b>. Be prepared to present in class next week.</p>	<p>Body copy to accompany your 2 chosen headlines will be due at end of class, 9/14</p> <p>Teams’ good ad presentations will be due at the beginning of class, 9/14</p>
<p><b>Week 5</b> <b>Date: Sept. 21</b></p>	<p><b>Advertising Anatomy:</b> Student teams present their bad ad samples, lead discussion and take Q&amp;A from instructor and class</p> <p><b>Weekly Brief: Body Copy, Part II</b> We know that a copywriter has only so many words with which to convince, so this week we will be working on various nuances to copywriting: What makes an</p>	<p><b>Creative Advertising (textbook); pp 226 - 253</b></p> <p><b>Supplemental reading, links:</b> David Ogilvy’s influence on ads &amp; copy: <a href="https://youtu.be/qHfJan6GOCM">https://youtu.be/qHfJan6GOCM</a></p> <p><a href="https://blog.creatopy.com/visual-metaphors/">https://blog.creatopy.com/visual-metaphors/</a></p>	<p>Revised body copy to incorporate simile, metaphor, hyperbole, etc. will be due at end of class, 9/21</p> <p>Teams’ bad ad presentations will be due at the beginning of class, 9/21</p>

	<p>effective ad? Class discusses metaphor, simile, hyperbole and other techniques.</p> <p><b>In-class exercise:</b> Rework your two body copy examples to include at least two of the techniques we discussed (metaphor, simile, etc.)</p>	<p><a href="https://www.pinterest.co.uk/jaztiffin/advertisements-that-use-metaphor-simile-and-analog/">https://www.pinterest.co.uk/jaztiffin/advertisements-that-use-metaphor-simile-and-analog/</a></p>	
<p><b>Week 6</b> <b>Date: Sept. 28</b></p>	<p>This week, we will jump right into our Weekly Brief to allow you ample time to tackle your in-class exercise.</p> <p><b>Weekly Brief: the Tagline Says it All</b> First we will hear from a guest speaker and ask about how creatives/copywriters create taglines. Then as a group, we will review and “score” various famous taglines.</p> <p><b>In-class Exercise:</b> Now take two of your headlines and body copy results and add taglines.</p>	<p><b>Readings/content:</b></p> <p><a href="https://www.qualitylogo-products.com/promo-university/10-best-slogans-of-all-time.htm">https://www.qualitylogo-products.com/promo-university/10-best-slogans-of-all-time.htm</a></p> <p><a href="https://www.honeycopy.com/copywritingblog/tagline-examples">https://www.honeycopy.com/copywritingblog/tagline-examples</a></p>	<p>Revised ads with proposed taglines will be due at end of class, 9/28</p>
<p><b>Week 7</b> <b>Date: Oct. 5</b></p>	<p><b>Weekly Brief: the Whole Ad: a Call to Action (CTA)</b> What do we want the reader/viewer/listener to DO once they’ve reviewed the ad? Buy a product? Vote for a candidate? Donate to a cause? During this class session, we will hone in on calls to action.</p> <p><b>In-class exercise:</b> Add a Call to Action to your two ads. Congratulations: you’ve now completed your first full ads!</p>	<p><b>Readings/content:</b></p> <p><a href="https://macromark.com/blog/call-to-action-cta-writing-tips-for-print-advertising">https://macromark.com/blog/call-to-action-cta-writing-tips-for-print-advertising</a></p> <p><a href="https://www.inside-creative.com/research-and-development/2019/02/19/creative-calls-to-action-for-printed-media/">https://www.inside-creative.com/research-and-development/2019/02/19/creative-calls-to-action-for-printed-media/</a></p>	<p>Full ads with headlines, body copy, taglines and CTAs will be due end of class, 10/5.</p>
<p><b>Week 8</b> <b>Date: Oct. 12</b></p>	<p><b>Midterm Exercise</b></p>	<p><b>Homework:</b> For Week 9, look at the billboards, bus boards, transit shelter ads, etc. that surround you as you make your way through the day. Capture them on your cell phones (but be careful if you’re driving!) Be prepared to share your observations.</p>	



<p><b>Week 9</b> <b>Date: Oct. 19</b></p>	<p><b>Midterm Review:</b> we will discuss the midterm.</p> <p><b>Advertising Anatomy:</b> Deliver a 5-minute presentation of the OOH ad samples you captured. Share your observations, thoughts and critique with instructor &amp; class.</p> <p><b>Weekly Brief: Writing for Different Mediums: Out-of-home (OOH)</b> This week, we will begin examining various mediums and how the copywriting for each may vary. First up: Out-of-Home (OOH). What makes a successful OOH ad?</p> <p><b>In-class Exercise:</b> We will select an LA location and craft an OOH ad that pops!</p>	<p><b>Readings/content:</b></p> <p><a href="https://www.creativebloq.com/design/billboard-advertising-1131681">https://www.creativebloq.com/design/billboard-advertising-1131681</a></p> <p><a href="https://digitalsynopsis.com/advertising/creative-billboards-outdoor-ads/">https://digitalsynopsis.com/advertising/creative-billboards-outdoor-ads/</a></p> <p><a href="https://www.bluelinedia.com/docs/creating-effective-out-of-home-advertising.pdf">https://www.bluelinedia.com/docs/creating-effective-out-of-home-advertising.pdf</a></p> <p><b>Homework:</b> For Week 10, identify and bring to class an example of a TV spot that caught your eye (either good OR bad). Be prepared to share your observations next week.</p>	<p>Using our LA landmark or location, develop an OOH ad concept with headline, copy, tagline, CTA, etc. that will be due at end of class 10/19.</p>
<p><b>Week 10</b> <b>Date: Oct. 26</b></p>	<p><b>Advertising Anatomy:</b> Deliver a 5-minute presentation of your selected tv/video spot and share your observations, thoughts and critique with the instructor &amp; class.</p> <p><b>Weekly Brief: Writing for Different Mediums--TV</b> Once the Holy Grail of ad copywriting, TV has lost some of its luster due to streaming and Internet ads, but there is still a large audience for TV spots. We'll examine various ads and critique them as a group.</p> <p><b>In-class Exercise:</b> Using a new creative brief for the next three sessions, you will first develop and craft a rough treatment or outline for a TV spot</p>	<p><b>Readings/content:</b></p> <p><a href="https://www.wrapbook.com/blog/best-commercials">https://www.wrapbook.com/blog/best-commercials</a></p> <p><a href="https://dailycommercial.com/the-10-popular-tv-ads-of-2021-so-far/">https://dailycommercial.com/the-10-popular-tv-ads-of-2021-so-far/</a></p> <p><a href="https://nofilmschool.com/free-tv-commercial-script-template">https://nofilmschool.com/free-tv-commercial-script-template</a></p> <p><a href="https://boords.com/blog/how-to-write-a-tv-commercial-script">https://boords.com/blog/how-to-write-a-tv-commercial-script</a></p>	<p>TV spot treatment document, outlining overall spot concept, visuals, characters, copy (dialogue, monologue, voiceover, etc.), tagline and CTA due end of class, 10/26.</p> <p>For Week 11, identify and bring to class an example of an online/digital ad that caught your eye. It may come from any online medium.</p>
<p><b>Week 11</b> <b>Date: Nov. 2</b></p>	<p><b>Advertising Anatomy:</b> Deliver a 5-minute presentation of the digital ad assignment and share your observations, thoughts and critique with the instructor &amp; class.</p>	<p><b>Readings/content:</b></p> <p><a href="https://www.bigcommerce.com/blog/social-media-advertising/#2-instagram-advertising">https://www.bigcommerce.com/blog/social-media-advertising/#2-instagram-advertising</a></p>	<p>Paid social ad concept for IG or FB with headline, copy, tagline and CTA will be due end of class, 11/2.</p>

	<p><b>Weekly Brief: Writing for Different Mediums-- Online</b> Instagram and Facebook have changed the face of advertising forever, BUT the same solid writing tenets still apply.</p> <p><b>In-class Exercise:</b> Using the same brand, product and Brief from the TV assignment, you will craft a paid social ad for either Instagram or Facebook.</p>	<p><a href="https://blog.hootsuite.com/social-media-campaign-strategy/">https://blog.hootsuite.com/social-media-campaign-strategy/</a></p> <p><a href="https://www.oberlo.com/blog/social-media-campaign-examples">https://www.oberlo.com/blog/social-media-campaign-examples</a></p> <p><b>Homework:</b> For Week 12, listen for, identify and bring to class an example of a radio spot that caught your “ear.” If you can find an online version of the radio spot, find a link and embed in your file. If you can’t find the spot online, just provide a description of the radio spot: advertiser, was it primarily monologue (1 voice) or dialogue (2 or more voices/characters) and why you think it was effective.</p>	
<p><b>Week 12</b> <b>Date: Nov. 9</b></p>	<p><b>Advertising Anatomy:</b> Deliver a 5-minute presentation on the radio spot assignment and share your observations, thoughts and critique with the instructor &amp; class.</p> <p><b>Weekly Brief: Writing for Different Mediums--Radio</b> Los Angeles is the largest radio market in the world, so it’s imperative for you to understand the role ads play in the radio scene. We will visit the Media Center to view Annenberg Radio News to give you a sense of radio production. Then, we’ll listen to an array of ads for talk radio, drive-time specific and music stations.</p> <p><b>In-class Exercise:</b> Using the same product/brand and Brief from the TV and digital ad assignments, craft two radio spots: one for</p>	<p><b>Readings/content:</b></p> <p><a href="https://radio.co/blog/5-easy-steps-to-writing-a-good-radio-ad">https://radio.co/blog/5-easy-steps-to-writing-a-good-radio-ad</a></p> <p><a href="https://youtu.be/SbnwRL-1YTA">https://youtu.be/SbnwRL-1YTA</a></p> <p><a href="https://www.voices.com/blog/create-radio-ad-campaign/">https://www.voices.com/blog/create-radio-ad-campaign/</a></p>	<p>2 radio spot concepts/scripts (1 daytime talk radio, 1 drive-time) will be due end of class, 11/9.</p> <p>Come to class on Week 13 prepared to work on your final project. This means you should have selected an organization, brand, product or cause so you may begin work immediately during class.</p>

	daytime talk radio and the other drive-time.		
<b>Week 13</b> <b>Date: Nov. 16</b>	<b>Portfolio Development</b> During this and the next class, we will work together on the elements of your final project: a portfolio of at least three different ads. During this session, the instructor will help you with a Creative Brief against which you will work.		
<b>Week 14</b> <b>Date: Nov. 23</b>	<b>Portfolio Development</b> Finalize your portfolio elements.		
<b>Week 15</b> <b>Date: Nov. 30</b>	<b>Final Project Presentations</b>		
<b>FINAL EXAM PERIOD</b> <b>Date: Dec. 14, 7-9 p.m.</b>	Summative Experience: Mr. Kim will meet with you to provide feedback on your portfolio.		

## XII. Policies and Procedures

### Additional Policies

#### Communication

I am available by phone any time, (858) 602-9020. Calls are preferred; not text messages. Students can also email me at vancekim@usc.edu. I am available to meet with students 2 hours before each class in ASC Class or Lobby, and available via Zoom evenings and weekends, by appointment. I will usually respond to voicemail messages and emails within a couple of hours.

#### 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 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.

### **XIII. About Your Instructor**

Vance Kim currently works as a Staff Manager, Product Marketing for Qualcomm Technologies, Inc. in San Diego. He graduated with a B.S. in Journalism from the University of Oregon, then wrote ad copy for mid-sized ad agencies in Honolulu, Hawaii and Portland, Oregon for many years. He jumped to the client side after that, but continued writing copy and managing ad agencies for companies like PacifiCorp, First Interstate Bank, Tektronix, Intel, United Healthcare, Nokia, Microsoft and now Qualcomm. He says he's been fortunate to work with some of the top global ad agencies worldwide: Wieden & Kennedy, Ogilvy, McCann, Deutsch, Hal Riney & Partners, FCB, Bozell, Young & Rubicam, EURO RSCG, J. Walter Thompson and dozens of other agencies as well. "I look forward to sharing the collective knowledge of this 30-year-plus copywriting thrill ride with students throughout the semester."