



PR 535 Persuasive Writing 3 Units

Fall 2021 – Mondays – 6:30-9 p.m.

Section: 21558D

Location: ANN 307

Instructor: Darryl Ryan, MBA, MS

Office: Room or meeting area

Contact Info: darryl.ryan@usc.edu

Course Description

This course introduces students to the array of writing assignments today's PR and advertising practitioners might encounter. It is divided into four distinct modules: 1) mastering the School of Journalism's rigorous writing standards. Through in-class drills and homework, students will learn to organize and plan their writing both with and without deadline pressure; 2) applying those skills to standard persuasive PR and advertising copywriting assignments. 3) tackling the prevailing digital standards such as writing for social media, websites and other digital media as well as traditional printed materials. 4) learning the basics of strategic messaging and copywriting in the advertising realm.

Students will be expected to approach their assignments with a professional attitude and a willingness to learn new techniques. Good writing takes **practice**, hard work and passion.

Student Learning Outcomes

PR 535 is designed to provide students with the following outcomes: to develop competence – and confidence – in writing mechanics and grammar, headlines, structure and the ability to express information clearly and write in an objective style; to delve into the world of advertising content development, specifically copywriting; to craft persuasive material with the use of facts and figures, and knowledge of when to apply objective or persuasive styles. Students will be abandoning the concepts they've learned for essay and term-paper writing throughout their education, and this takes time and thoughtful practice.

Therefore, the goal of this class is to teach students how to:

- Master the fundamentals of proper PR and advertising writing styles with sensitivity to the requirements of different situations and mediums
- Judge the importance of information, set priorities and tailor writing to meet the needs of different audiences
- Edit and proofread any material so it is publishable
- Craft persuasive messages for any medium that meet the client's objectives
- Devise digital ad copy for a variety of mediums, including print, online, TV, radio and outdoor based on sound advertising strategy

Course Notes

This is not a lecture class; you will be writing on deadline every week, much of it during class sessions. Your instructor will guide you through the fundamental characteristics of effective, persuasive writing for PR and advertising and you will then practice, practice, practice with her assistance. The pace of the class is meant to replicate what it is like to receive and execute writing assignments in the workplace. Your deliverable at the end of the semester will be a comprehensive information kit that showcases your mastery of writing, editing and proofreading.

Description and Assessment of Assignments

Students are required to bring their laptops to every class session [during online sessions, students should be able to craft materials on Word during class time. *Every* session includes an in-class writing assignment that the student will execute with instant feedback from the instructor. Each week, Professor Ryan will provide an in-depth review of the previous week's homework assignments, then, he will introduce new writing elements. In addition, he will frame each new element

in the context of the audience objectives. It is not unusual for the coursework to be slowed down sometime during the semester as students learn to:

- perfect accepted writing standards,
- write in active (not passive) voice,
- edit and proofread their work, and
- understand how the content they are devising fits into the PR or advertising realms – or both.

These assignments culminate in a comprehensive information package (full description below) that demonstrates a thorough understanding of the principles and techniques taught throughout the semester.

ADVERTISING MODULE: While this course is primarily dedicated to improving your persuasive writing and editing skills, you also will be exposed to PR and Advertising strategies as they relate to messaging and content assignments. *The course will keep pace with the PR and advertising fundamentals you'll be learning simultaneously in PR 508.*

To maximize your understanding of advertising copywriting, you will be expected to read specific chapters of an advertising textbook in advance of the 4-week ad copywriting module.

WRITING EXERCISES and ASSIGNMENTS: Writing on deadline is an essential skill for public relations and advertising. Students need to be able to do assignments in Microsoft Word or a similar program, and type fast! Whenever possible, avoid submitting your work in pdf format as I am unable to provide detailed edits.

Writing assignments must be double-spaced in 11-point type unless otherwise noted.

HOMEWORK DEADLINES:

All students must submit in-class assignments at the end of class in printed form via email to darryl.ryan@usc.edu. These must be sent no later than three nights before class: **Thursday by 9 p.m.** unless otherwise specified. Be sure to submit on Word and not a pdf so the professor may provide you with detailed edits/feedback.

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 BB 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: 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.

QUIZZES

Quizzes will be given regularly. Some will be announced; most will not. You will be expected to learn the mechanics of proofreading and AP style and will be tested on specific elements throughout the semester. You also will be expected to learn and be able to demonstrate the Inverted Pyramid and basic advertising messaging strategy.

MIDTERM

The **midterm** will test your ability to write on deadline and to proofread and edit your work.

FINAL PROJECT

By no later than the second class, each student will choose a topic specialty that will be the subject of several assignments and will be related to the final project. The topic should relate to a product or industry you're interested in as it will need to keep your attention all semester. "Nike" is too general; specialized shoelaces is too narrow a topic. Throughout the semester, you will be practicing the elements that will eventually comprise your information kit. If you find you are struggling with any of the components, please make an appointment with Professor Ryan to discuss and review the concepts. **Details appear on page 16 of this document.**

Final Project: DUE MONDAY, NOVEMBER 29 AT BY 6:30 P.M. **NO LATE SUBMISSIONS ACCEPTED.**

Grading

a. Breakdown of Grade

Assignment	Points	% of Grade
In-class writing and homework assignments	350	35%
Midterm exercise	200	20%
Participation (including Writing Salon attendance)	150	15%
Final Project: Information Kit	300	30%
TOTAL	1000	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

c. Grading Standards

“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 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

In general, all written submissions will be graded before the next class session so that students may keep pace of the writing fundamentals. Your midterm and final projects will be graded and returned within one week of submission.

Assignment Rubrics

The general grading rubric for coursework falls under the Grading Standards section above. Separate grading rubrics for advertising submissions, the midterm and the information kit will be shown and discussed during class.

Assignment Submission Policy

All assignments are due on the date noted on the syllabus unless otherwise noted. Exceptions will be announced during class, posted on the whiteboard in class and noted via email. Email your written submissions to darryl.ryan@usc.edu in standard Word format (generally 11-point type, double spaced unless otherwise noted) and NOT a pdf!

Required Readings and Supplementary Materials

Public Relations Writing, Form and Style,” by Doug Newsom and Jim Haynes. Wadsworth/Cengage Learning. 11th Edition, 2017

The AdWeek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America’s Top Copywriter, by Joseph Sugarman

Here are the other readings:

1. *“The Associated Press Stylebook and Briefing on Media Law.”* Latest edition preferred. ***Required** You are allowed to utilize the online version BUT in my experience, it helps to have the hard copy with you while executing in-class assignments.
2. [Hey Whipple, Squeeze This](#), Luke Sullivan ***Required**
3. [The PR Studies Program Guide to Inclusion and Anti-racism in PR Content](#), Part 1: Writing. ***Required**; Instructor will supply

Additionally, please watch, listen and read the following:

Traditional Media

- The Los Angeles Times and The New York Times
- One news magazine such as TIME
- 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

Owned Media Examples

- [Cisco](https://newsroom.cisco.com/) (<https://newsroom.cisco.com/>)
- [Coca-Cola](https://www.coca-colacompany.com/) (<https://www.coca-colacompany.com/>)

Paid Media Examples

- [Outbrain](https://www.outbrain.com/) (<https://www.outbrain.com/>)

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.

Laptop Policy

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.

	Topics/Daily Activities	Readings and Homework	Deliverable/Due Dates
Week 1 August 23	<p>Introduction. Syllabus review. What is persuasive writing? Public relations practitioners are essentially storytellers: we wax poetic about a product, a service, a new movie release, new corporate policy. We will review side-by-side comparisons of passive versus active voice, and objective versus persuasive copy.</p> <p>Introduction to the Inverted Pyramid: we will review the pre-recorded media piece on the elements of the Inverted Pyramid</p> <p>In-class writing assignment: you will</p>	<p>Readings: Newsom and Haynes: Chapters 3 “Persuasion” and 7 “Grammar, Spelling and Punctuation AP Stylebook: Punctuation Guide - Review “Types of Leads” handout (Note: this piece is critical to Week 2). - Review “Art of Persuasion” article</p>	<p>Complete your readings by next class session. Favorite Brand due August 30.</p>

	craft a 400-word piece on your Favorite Brand to help me gauge your current writing ability. You must give a brief description of the brand, then explain <i>why</i> it is your favorite.		
Week 2 August 30	Effective PR Writing: We will discuss all elements of the Inverted Pyramid approach to writing with particular emphasis on leads and nut graphs. In-Class Writing/Editing exercise: Now, you'll try your hand at writing them! In-class writing: Craft a series of leads and suitable nut graphs for an array of outlets, with emphasis on newswriting and ad copywriting.		
Week 3 September 6	Effective PR Writing II This week we will work on writing meaningful quotations and incorporating elaboration graphs into our materials. In-class Writing exercise: Craft quotes for three different types of experts (CEO, scientist, designer) then we'll practice straight bullet copy and bullet narrative. This type of copy is commonly inserted	Read: Whipple Chapter 6 - The Virtues of Simplicity "Why it's hard to pound in a nail sideways"	

	into the elaboration graph.		
Week 4 September 13	<p>Writing that Sizzles: The Headlines Have It!</p> <p>Throw out everything you learned about essay titles and term paper monikers: we're going to craft more than a dozen headlines for a variety of purposes during this fast-paced session. In addition, we'll be examining the importance of quotations: who to quote and how. One way to enhance your storytelling is to employ bullet point copy. Despite the fact that you encounter it every day, you probably don't have much practice actually constructing it. . To end the story, we typically insert what is deemed "boilerplate" material (see Inverted Pyramid structure). These, along with a strong lead and nut graph and a meaningful quote, constitute a standard news release.</p> <p>Expect a quiz!</p> <p>Breakout Groups:</p> <p>For the same topics as above, you will work in teams to identify who might be the logical experts or spokespeople to quote.</p>	<p>Read: Newsom and Haynes: 10 "Writing for Traditional or Legacy Media"</p> <p>- Review "What is a News Release" and "Planning the Evolution of Press Releases" handouts</p> <p>Read the PR Studies Guidelines to Inclusion and Anti-Racism in Content, Part 1: Writing</p> <p>Chapter 3 - Ready Fire! Aim, "What to say comes before how to say it"</p>	

	<p>In-class Writing Assignment: You will craft the final portions of your news release and practice writing quotes, elaborations graphs (being sure to incorporate bullet copy) and inserting boilerplates.</p>		
<p>Week 5 September 20</p>	<p>FAQs and Fact Sheets</p> <p>Here we expand the Inverted Pyramid, adding layers as needed, depending upon our audience. Journalists rely heavily on organization’s fact sheets to craft their stories, while an array of audiences – especially customers – gravitate to FAQ pages on organization’s websites. Both are essential tools in the PR practitioner’s toolkit. In-class writing exercise: FAQ/Fact Sheet on an organization TBD.</p>	<p>Readings: Review a thought-leadership piece from among the samples.</p> <p>Chapter 4 - The Sudden Cessation of Stupidity How to get ideas</p> <p>Homework: Depending upon how far you get with your fact sheets and complementary FAQs, you may be able to take them home to polish.</p>	
<p>Week 6 September 27</p>	<p>Crafting A Thought Leadership Piece</p> <p>You’ve spent your entire academic career being told not to editorialize, not to have an opinion. Well, public relations practitioners will need to know how to write in the editorial or “opinion” voice. It starts with a compelling headline and includes a specific tone and</p>		<p>Write take-home portion of midterm. Prepare for in-class portions.</p>

	<p>jaw-dropping close. AND, these assignments are generally written for someone else in the organization, mainly an industry guru, sometimes known as a thought leader.</p> <p>In-Class Writing Assignment: you will be crafting a 200-word thought-leadership piece that will be due at the end of class. Topic and voice to be determined by class vote!</p>		
<p>Week 7 October 4</p>	<p>Midterm Exercise</p>	<p>[You'll need to cover this on Week 8 with a guest speaker or what I record from my session]Select what you think are 5 great ads (of any medium) and be prepared to tell the class why during next session after the midterm.</p> <p>Read: Whipple Chapter 5 - Write When You Get Work "Completing an idea"</p>	
<p>Week 8 October 11</p>	<p>Crafting an Ad: An Overview After we review our midterm, we will compare Sugarman's notion of effective ads versus the ones you collected We will establish the general tenets of advertising writing. During this class session, we will be discussing advertising strategy and the role of the Creative Brief.</p>	<p>Reading: Sugarman, Section 2, Understanding What Works</p> <p>Whipple Chapter 8 – Why is the Bad Guy Always More Interesting? "Storytelling, conflict, and platforms"</p> <p>See Creative Briefs from Award-Winning Ad Campaigns, posted on BB</p>	<p>In preparation for our next session, please review the TV, magazine and other sample ads posted on Blackboard. You should come to class prepared to discuss them because we will then turn to you to craft your own complementary elements!</p>

	The focus will be on what advertisers call 4 C's research on audience composition and insights. (4 C's = consumer, category, company, culture).		
Week 9 October 18	Ad copywriting I In-class writing assignment: You will be provided with the fundamentals of advertising copywriting, then you will take a stab at writing your own!	Readings: Sugarman, Review 5 remaining ad campaigns AND pages 277-212 on Utilizing your copywriting skills Whipple: Chapter 9 - Zen and the Art of Taste-Puft "Managing time, energy, panic, and your creative mind" Read "10 Tips for Creating Effective Instagram Stories/Ads" on Hootsuite.	Select your favorite influencer and/or podcaster and be prepared to offer her/him up for our class group assignment next week!
Week 10 October 25	Ad Copywriting II We will review a series of TV, radio, online, outdoor and magazine ads and discuss the messaging. Our group discussion will cover influencers and the role of advertising in certain arenas such as TV and social (And don't discount the good old-fashioned billboard!). In-class writing: During this session, you will craft a tagline for an organization TBD and show how you would apply them to two complementary mediums (i.e.,	Select your favorite websites and be prepared to discuss/defend them during the next two class sessions. Pay particular attention to the writing and make sure you delve way past the landing page. Reading: Newsom and Haynes, Chapter 8, Controlled Publications	

	billboard and digital screen promotion)		
Week 11 November 1	<p>Owned Media: eBulletins, websites What is Owned Media? Overview of newsletters, bulletins and infographics. Review of select bulletins. How does “controlled” media differ from other materials? We control the messaging and we own the distribution platform!</p> <p>In-class writing exercise: In-class writing exercise: write an Infographic utilizing a prepared template. This piece should be suitable for posting on Pinterest or as an electronic bulletin board announcement. *If you have elected an infographic as one of your information package elements, you may use your selected topic for this assignment</p>	<p>Homework: Listen to any podcast by Brené Brown in preparation for our writing for the ear session.</p>	
Week 12 November 8	<p>Writing for the Ear: Podcasting! PR and advertising professionals need to be facile in all kinds of communications and podcasting is essential these days. In-class writing: prepare a 2-minute podcast script on a subject to be determined.</p>	<p>Review <i>Tips for Pitching a Story to Your Client or a Journalist</i>, posted on BB</p> <p>Chapter 7 - Stupid, Rong, Naughty, and Viral, “Getting noticed, getting talked about”</p>	<p>Finish and submit your podcast which is due November 15</p>
Week 13 November 15	Crafting Your Pitch	Reading: “The Intersection of Public	

	<p>Class critique of select websites. Public relations and advertising practitioners will need to know how to write a pitch to an array of possible targets including clients, journalists and even the CCO.</p> <p>In-class writing exercise: Write a pitch/brief on a topic from earlier in the semester (i.e. news release or ad tagline) and then . . .pitch it!</p>	<p>Relations and Social Media Marketing," Jessica Crozier, InQuest Marketing (posted on BB)</p> <p>https://inquestmarketing.com/blog/the-intersection-of-public-relations-and-social-media-marketing/</p> <p>https://www.digitalmarketer.com/podcast/perpetual-traffic/persuasive-ad-copy/</p>	
<p>Week 14 November 22</p>	<p>Where PR and Advertising Intersect. We will spend this class session examining coordinated campaigns and writing copy that is transferable to different mediums. Then, we will wed your writing skills with a simple in-class assignment where you may work on an element of your final information kit.</p>	<p>Work on the elements of your final project.</p>	
<p>Week 15 November 29</p>	<p>Presentation of Final Projects. You will proudly show your classmates your completed Information Package. Present an overview of your selected organization/brand, walk us through the contents, describe any challenges you encountered.</p>		
<p>FINAL EXAM PERIOD Dates: 12/13, 7-9 p.m.</p>	<p>There is no final exam for this course; however, you will be expected to schedule</p>		

	an appointment with me for a summative experience where I will review your information kit and your body of work for this course.		
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Policies and Procedures

Additional Policies

Since this is a writing class where students submit and discuss various writing samples, I ask that you show the utmost consideration for your classmates' submissions and ideas. I've learned that no two people approach the craft of writing in quite the same way, so tolerance and inclusivity are essential elements of this course.

Communication

Feel free to email me outside of class hours but know that it might take me a while to respond. I am happy to chat with you individually either in person or on Zoom, but I do encourage you to pose your questions during class as I've learned that most everyone is facing the same issues/challenges!

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. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, 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

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

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

suicidepreventionlifeline.org

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

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

studenthealth.usc.edu/sexual-assault

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

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

equity.usc.edu, titleix.usc.edu

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

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

usc-advocate.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

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

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu

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

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

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://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.

Professor Biography:

Darryl Ryan is a seasoned global communications leader with deep expertise in developing and leading proactive brand reputation and integrated communications programs focused on brand positioning, storytelling, thought leadership, and multi-stakeholder engagement for executives and their organizations.

Currently, Darryl is executive senior director and head of corporate communications for Hologic, Inc. In this role, he provides strategic leadership, management and oversight of communications strategy and communications activities for the organization.

Previously, Ryan has served executive director and chief of communications for Kaiser Permanente. Additionally, he has held executive and senior-level communications roles with Wells Fargo, Time Warner, Southern California Edison and All Nippon Airway as well as press secretary for Los Angeles Mayor Antonio Villaraigosa.

Ryan holds a Master of Business Administration from the University of Michigan's Ross School of Business, Master of Science degree in public relations from Boston University's College of Communication and Bachelor of Arts degree in political science from UCLA.

FINAL PROJECT DETAILS

You will prepare a detailed information package that contains common elements PR practitioners rely on. It also must include some advertising "crossover" materials that today's professional needs to be prepared to craft as the two disciplines intersect. There are required and optional elements, all designed to help you hone your writing skills AND to craft a package that is worthy to share with a potential employer! Student will select the topic with instructor approval. **DUE TUESDAY, NOVEMBER 24 BY 6:30 P.M.**

All packages must include:

A Creative Brief per the model shown in class that accompanies/justifies the following 3 **required** elements:

- A news release complete with strategy for which outlet to send it to
- A paid social element (unique FB and Instagram-sponsored posts)
- A tagline for your organization's ad campaign that includes copy for two complementary pieces (billboard and digital screen promotion)

In addition, the package must include TWO special elements. Discuss your special elements with the instructor if you are unsure what to select. Among your options:

- An infographic designed for posting on multiple platforms (with emphasis on the copy not the design)
- A podcast script (15 seconds/45 words plus include some kind of explanation about why you chose this podcast (audience demographic, host, etc.). *This option also requires a recorded element.*
- A thought-leadership piece (taking a stance/position) for a social platform such as LinkedIn (500 words minimum). Assume you have influencer status!
- Fact sheet (1-page) and accompanying FAQ (2-pages) *If you select this option, you must produce both complementary pieces*

You will be expected to present your Information Package during the last class session. Your 5-minute presentation should cover: the **basic** overview of your selected topic; a discussion about each element; any challenges you faced during the planning, writing and/or editing of the materials. Remember, the emphasis here is on the writing, so keep your overview short and give us plenty of details about your actual materials.