



## PR 535 Persuasive Writing 3 Units

**Fall 2022 – Thursdays – 6:30-9 p.m.**

**Section:** 21489D

**Location:** ANN 413

**Instructor:** Dale Legaspi

**Office:** ANN Lobby or Classroom (ANN 308)

**Office Hours:** Thursdays, 5-6:30 p.m., by appointment

**Contact Info:** [legaspi@usc.edu](mailto:legaspi@usc.edu) | (650) 931-7762 | Skype: dale.legaspi

### Course Description

This course introduces students to the array of written materials for which today's PR and advertising practitioners are responsible. It is divided into four distinct modules: 1) mastering the School of Journalism's rigorous writing standards through in-class drills and homework, frequently on deadline; 2) applying those skills to persuasive PR and advertising copywriting assignments; 3) tackling the industry standards for copywriting for all platforms, including digital (social media, websites, blogs, etc.) and traditional (press releases, bylines, other printed materials); 4) learning the basics of strategic messaging and copywriting in advertising.

Students will be expected to approach their assignments with a professional attitude and a willingness to explore their creativity while applying it to sound, strategic practice. Good writing takes **practice**, hard work and passion.

### Student Learning Outcomes

PR 535 is designed to enable students 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; delve into the world of advertising content development, specifically copywriting; craft persuasive material with the use of facts and figures while understanding 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 media
- 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 media, 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 (and practice and practice and practice...) with his assistance. The pace of the class replicates the pace at which writing assignments are assigned and evaluated in the workplace. Your deliverable at the end of the semester will be a comprehensive information kit that demonstrates your mastery of writing, editing and proofreading.

### Description and Assessment of Assignments

Students are required to bring their laptops to every class session. (In the event of an online session, students should be able to craft materials on Word during class time.) *Every* session includes an in-class writing assignment (the full breakdown of which is listed below in the course schedule) that the student will execute with instant feedback from the instructor.

These assignments run the gamut of PR and advertising deliverables, including elements of: press releases, thought leadership pieces, fact sheets & FAQs, creative briefs, ad copy, podcast scripts, etc.) Each week, Dale will provide an in-depth review of the previous week's homework assignments before introducing 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 adjust to:

- What is deemed an acceptable writing standard
- Active (not passive) voice
- Extensive editing and proofreading their work
- Understanding 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 the advertising textbook in advance of the ad copywriting module.

#### **Assignment Assessment**

During the first half of the semester, writing assignments will be judged based on adherence to/mastery of the Inverted Pyramid principles (headline, lead, nut graph, quotations, elaboration graph). These elements will be tested during the 2-part midterm to gauge whether the students can move on to applying these principles to various types of writing assignments they will encounter in public relations and advertising. The accepted standards include crafting catchy headlines and solid leads while employing a varied vocabulary with strong verbs; including relevant facts/figures for support; forming publication-ready quotes as required. More specific details appear in the Grading Standards section.

In the second half of the semester, we will be tackling more advanced writing assignments including advertising copywriting. These also will be graded based on the standards spelled out on page 4. Additionally, students will be expected to correctly apply the 4 C's (consumer, category, company, culture) to each advertising assignment and tie their copy directly back to the Creative Brief.

**WRITING EXERCISES and ASSIGNMENTS:** Writing on deadline is an essential skill for public relations and advertising practitioners. Students need to be able to complete assignments in Microsoft Word or a similar program, and type fast! ***Do not submit your work in PDF format.***

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

In addition to in-class writing instruction, Dale will be holding writing "Workshops" in between formal class sessions where we will discuss specific PR and Advertising strategies and how they drive messaging and content development and distribution. The "Workshop" sessions will be posted on Blackboard the first week of the semester.

**HOMEWORK DEADLINES:** All students must submit in-class assignments at the end of class via Blackboard unless otherwise noted in the syllabus or unless an extension is given in class. Be sure to submit as a Word document and ***not a PDF*** so I can provide you with detailed edits/feedback.

I strongly suggest uploading your work a few minutes ahead of the deadline to account for the possibility of technical glitches. ***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**, try to let the instructor know before class by call or text message. (I admit that I do not always see emails the day of class.) You are still responsible for finding out what transpired during class and confirming the homework assignments. *You may NOT make up in-class writing exercises*, but you will receive relevant handouts/instructional materials. Recordings of the class sessions can be made available.

### QUIZZES

Quizzes will be given regularly. Some will be announced, but 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 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 against the principles of the Inverted Pyramid. It is two parts: longer form assignments that will be completed at home before class and an in-class portion that will test proofreading skills and include writing various elements that have already been covered in class on deadline.

### WRITING WORKSHOPS

I will be holding three one-hour Writing Workshops during the semester via Zoom. The nature of these Workshops will vary based on where we are in the coursework and which questions students submit in advance. You will be expected to attend TWO of the Workshops and actively participate. Workshop dates will be agreed upon during the first class session.

### FINAL PROJECT

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.

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 me to discuss and review the concepts.

**Details appear on page 17 of this document.**

**Final Project: DUE THURSDAY, DECEMBER 1, BY 6:30 P.M. LATE SUBMISSIONS WILL NOT BE ACCEPTED.**

## Grading

### a. Breakdown of Grade

Assignment	Points	% of Grade
In-class writing and homework assignments	350	35%
Midterm	200	20%
Participation (including Writing Workshop attendance)	150	15%
Final Project: Information Kit	300	30%
<b>TOTAL</b>	<b>1000</b>	<b>100%</b>

### b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
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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 with 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 [legaspi@usc.edu](mailto:legaspi@usc.edu) as an attached Word document (generally 11-point type, double spaced unless otherwise noted). **PDFs will NOT be accepted!**

### 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

**\*Note: sample chapters from Newsom & Haynes textbook and the Sugarman handbook will be posted on Blackboard so you don't need to purchase the books.**

**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
- Slate
- Vox

**Owned Media Examples**

- Coca-Cola (<https://www.coca-colacompany.com/>)

**Paid Media Examples**

- Taboola (<https://www.taboola.com/>)

**Laptop Policy**

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the **Annenberg Digital Lounge** for more information. To connect to USC's Secure Wireless network, please visit USC's **Information Technology Services** website.

**Add/Drop Dates for Session 001 (15 weeks: 8/22/22 – 12/2/22)**

**Link:** <https://classes.usc.edu/term-20223/calendar/>

**Friday, September 9:** Last day to register and add classes for Session 001

**Friday, September 9:** Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

**Friday, September 9:** Last day to change enrollment option to audit for Session 001

**Friday, September 9:** Last day to change a Pass/No Pass to a letter grade for Session 001

**Friday, September 9:** Last day to purchase or waive tuition refund insurance for fall

**Tuesday, September 13:** 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 7:** 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, November 11:** 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 (To be completed by next class)	Deliverables/ Other Notes
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<b>Week 1</b> 8/25	<b>Introductions:</b> <b>Syllabus review:</b> What is persuasive writing? <ul style="list-style-type: none"> <li>• Storytelling</li> <li>• Structure and Mechanics</li> </ul> <b>In-class writing assignment:</b> 400-word piece on a company you admire <i><b>*Due 8/29</b></i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Newsom and Haynes: Chapters 3 “Persuasion” and 7 “Grammar, Spelling and Punctuation</li> <li>• AP Stylebook: Punctuation Guide</li> <li>• “Types of Leads” handout (Note: this piece is critical to Week 2).</li> <li>• “Art of Persuasion” article</li> </ul>	Completed 400-word piece <b>due Monday, August 29, by 9 p.m.</b>
<b>Week 2</b> 9/1	<b>Effective PR Writing:</b> <ul style="list-style-type: none"> <li>• The Inverted Pyramid: ledes and nut graphs</li> </ul> <b>In-Class Writing/Editing exercise:</b> Series of leads and nut graphs	<b>Reading:</b> “Gallery of Award-Winning Headlines” on BB and be prepared to discuss during our headline review session.	
<b>Week 3</b> 9/8	<b>Effective PR Writing II:</b> <ul style="list-style-type: none"> <li>• The Inverted Pyramid: quotes and elaboration graphs</li> </ul> <b>In-class Writing exercise:</b> Quotes for three different types of experts; bullet copy and bullet narrative as an <b>elaboration graph</b> .	<b>Reading:</b> Whipple Chapter 6 - The Virtues of Simplicity “Why it's hard to pound in a nail sideways”	<b>Writing Workshop I</b> The first Writing Workshop—an open forum in which you will be able to discuss assignments and any difficulty you have experienced; includes discussion on the importance of proofreading/editing.
<b>Week 4</b> 9/15	<b>The Bookends: Headlines and Boilerplates:</b> <ul style="list-style-type: none"> <li>• Fast-paced session in which we craft more than a dozen headlines</li> <li>• To end the release, we insert “<b>boilerplate</b>” material (see Inverted Pyramid structure).</li> </ul> <b>In-class Writing Assignment:</b> Craft the final portions of your news release and	<b>Reading:</b> <ul style="list-style-type: none"> <li>• Newsom and Haynes: 10 “Writing for Traditional or Legacy Media”</li> <li>• Review “What is a News Release” and “Planning the Evolution</li> <li>• PR Studies Guidelines to Inclusion and Anti-Racism in Content, Part 1: Writing</li> <li>• Chapter 3 - Ready Fire! Aim, “What to say comes before how to say it”</li> </ul>	Completed press release <b>due Monday, September 19, by 9 p.m.</b>

	practice each element <b>*Due 9/19</b>		
<b>Week 5</b> 9/22	<b>Incorporating Audiences: FAQs and Fact Sheets</b> <ul style="list-style-type: none"> <li>Factor in an array of audiences – especially customers and journalists</li> <li>Study FAQ pages on organizations' websites.</li> </ul> <p>In-class writing exercise: Construct fact sheet and FAQ docs. <b>*Due 9/26</b></p>	<b>Readings:</b> <ul style="list-style-type: none"> <li>Chapter 4 - The Sudden Cessation of Stupidity: How to get ideas</li> <li>Review a thought-leadership piece from among the samples posted on BB.</li> </ul>	Completed fact sheet and FAQ <b>due Monday, September 26, by 9 p.m.</b>
<b>Week 6</b> 9/29	<b>Crafting A Thought Leadership Piece</b> <ul style="list-style-type: none"> <li>Defining thought leadership and writing accordingly</li> </ul> <p><b>In-Class Writing Assignment:</b> 200-word thought-leadership piece (due at the end of class.)</p>	<p>Complete take-home portion of midterm. <b>(Bring it to class—it is due right at 6:30)</b></p> <p>Prepare for in-class portion. (Hint: This is open note, but the deadlines will preclude you from being able to sift through everything. Pull your notes into one place where you can reference them quickly.)</p>	<b>Writing Workshop II</b> (Exact date and time TBD)
<b>Week 7</b> 10/6	<b>Midterm</b> Construct each of the fundamental elements of a press release on deadline	<b>Reading:</b> Whipple Chapter 5 - Write When You Get Work "Completing an idea"  Select five great ads (any medium) and be prepared to discuss with the class	
<b>Week 8</b> 10/13	<b>Crafting an Ad: An Overview</b> <ul style="list-style-type: none"> <li>Compare/contrast Sugarman's idea of effective ads with your selections</li> <li>Discuss the ad strategy and the role of the Creative Brief using the 4 C's.</li> </ul> <p><b>In-class writing:</b> Group writing of a 4 C's map for a major brand</p>	<b>Reading:</b> <ul style="list-style-type: none"> <li>Sugarman, Section 2, Understanding What Works</li> <li>Whipple Chapter 8 – Why is the Bad Guy Always More Interesting? "Storytelling, conflict, and platforms"</li> <li>See Creative Briefs from Award-Winning Ad Campaigns (posted on BB)</li> </ul> <p>Review the TV, magazine and other sample ads posted on Blackboard. Come prepared with notes to discuss, and anticipate crafting your own complementary elements.</p>	

<b>Week 9</b> 10/20	<b>Ad Copywriting I</b> <ul style="list-style-type: none"> <li>Fundamentals of advertising copywriting</li> </ul> <b>In-class writing assignment:</b> Write the copy for an advertisement of your own. <i><b>*Due 10/24</b></i>	<b>Readings:</b> <ul style="list-style-type: none"> <li>Sugarman, Review 5 remaining ad campaigns AND pages 277-212 on Utilizing your copywriting skills</li> <li>Whipple: Chapter 9 - Zen and the Art of Taste-Puft "Managing time, energy, panic, and your creative mind"</li> <li>"10 Tips for Creating Effective Instagram Stories/Ads" on Hootsuite</li> </ul>	Completed ad copy <b>due Monday, October 24, by 9 p.m.</b>
<b>Week 10</b> 10/27	<b>Ad Copywriting II</b> <ul style="list-style-type: none"> <li>Discussion of messaging in TV, radio, online, outdoor and magazine ads</li> </ul> <b>In-class writing:</b> Craft a tagline, and apply it to two complementary media (e.g. billboard and digital screen promotion)	<b>Reading:</b> Newsom and Haynes, Chapter 8, Controlled Publications  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 dig deeply into the sites—way past the home page.	
<b>Week 11</b> 11/3	<b>Owned Media: eBulletins, websites</b> <ul style="list-style-type: none"> <li>Overview of owned media (e.g. bulletins, newsletters, infographics)</li> </ul> <b>In-class writing exercise:</b> Create an Infographic suitable for posting on Pinterest or as an electronic bulletin board announcement.	Listen to any podcast by Brené Brown in preparation for our writing for the ear session.  Be prepared to share a favorite influencer and/or podcaster for a group assignment next week!	
<b>Week 12</b> 11/10	<b>Writing for the Ear: Podcasting!</b> <ul style="list-style-type: none"> <li>Learn to effectively write for the ear.</li> </ul> <b>In-class writing:</b> Two-minute podcast script <i><b>*Due 11/14</b></i>	<b>Reading:</b> <ul style="list-style-type: none"> <li>Review Tips for Pitching a Story to Your Client or a Journalist, posted on BB</li> <li>Chapter 7 - Stupid, Wrong, Naughty, and Viral, "Getting noticed, getting talked about"</li> </ul>	Completed podcast script <b>due Monday, November 14, by 9 p.m.</b>
<b>Week 13</b> 11/17	<b>Crafting Your Pitch</b> <ul style="list-style-type: none"> <li>Critique select websites.</li> </ul>	<b>Reading:</b> <ul style="list-style-type: none"> <li>"The Intersection of Public Relations and Social Media Marketing," Jessica Crozier, InQuest Marketing</li> </ul>	<b>Writing Workshop III:</b> (Date/time TBD) This session will bring it all together:



	<ul style="list-style-type: none"> <li>Pitch to an array of targets (e.g. clients, journalists, executives, etc.)</li> </ul> <p><b>In-class writing exercise:</b> Write a pitch/brief on a topic from earlier in the semester (i.e. news release or ad tagline) and then pitch it!</p>	<ul style="list-style-type: none"> <li><a href="https://inquestmarketing.com/blog/the-intersection-of-public-relations-and-social-media-marketing/">https://inquestmarketing.com/blog/the-intersection-of-public-relations-and-social-media-marketing/</a></li> <li><a href="https://www.digitalmarketer.com/podcast/perpetual-traffic/persuasive-ad-copy/">https://www.digitalmarketer.com/podcast/perpetual-traffic/persuasive-ad-copy/</a></li> </ul>	Where are you still stuck? How do you write across PESO lines? Also, with no class the week before final presentations, <b>this is your opportunity to get answers!</b>
<b>Week 14</b> 11/24	<b>No Class –</b> Happy Thanksgiving!		
<b>Week 15</b> 12/1	<b>Presentation of Final Projects.</b> You will present your Information Package to the class.		
<b>FINAL EXAM PERIOD</b> 12/8, 7-9 p.m.	The information package is the final project for this class—there is no exam.	Schedule a 1:1 appointment to review your information kit and your body of work for the course. <b>NOTE: This is a mandatory part of the final project!</b>	

## 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](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](https://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](https://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](https://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*

<https://eeotix.usc.edu/>

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

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

[usc-advocate.symplicity.com/care\\_report](https://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Student Accessibility Services - (213) 740-0776*

[osas.usc.edu](http://osas.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/note takers/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/annenberg-scholarships-and-awards>

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.

*Annenberg Student Emergency Aid Fund*

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

## **About Your Instructor**

Dale Legaspi is a two-time Annenberg graduate who has more than a decade of experience in public relations and strategic communications for various B2B technology companies. He is currently a senior account supervisor at Zeno group, where he leads four client teams that span corporate technology and healthcare. His previous positions included working in-house at a telecommunications company and various positions at small and mid-sized agencies, where he represented clients in all areas of tech. Specializing in delivering creative programs to raise the profiles of tech companies in all stages of maturity, he has launched a startup from stealth mode, prepared clients for multi-million dollar exit events and led communications programs for quarterly earnings and M&A activity. However, his writing roots run deep as his career began as a freelance sportswriter for the Los Angeles Times and Los Angeles Daily News. He graduated from USC Annenberg with a BA in public relations in 2005 before returning to complete his MA in 2016.

## Please scroll down for Final Project Details

### FINAL PROJECT DETAILS

You will produce a detailed information package that contains the deliverables common to PR and advertising you learned over the course of the semester. There are required and optional elements—all designed to help you hone your writing skills *and craft a package worthy of being shared with a potential employer*. Students will select their topics with instructor approval. **FINAL PACKAGE IS DUE THURSDAY, DECEMBER 1, BY 6:30 P.M. (NO EXCEPTIONS)**

#### REQUIRED ELEMENTS:

*The package will include these four elements:*

1. **Creative Brief Outline** (six questions, per the model shown in class) that also addresses the 4 Cs Analysis on your topic (no more than two pages with 3-5 bullets and one insight per category) - *upload as word document*
2. **News Release** (maximum two pages, double spaced, 12-pt. type). You must explain the audience and outlet for the release - *upload as word document*
3. **Thought Leadership Piece** (700-800 words) – specify proposed target outlet (*upload as word document*)
4. **Tagline/Print Advertisement/Billboard**

#### ADDITIONAL ELEMENTS:

*The package MUST include one of these elements:*

1. **Paid Social Media Ad Portfolio** Complementary Instagram and Facebook ads (different images and messaging) - *upload as pdf*
2. **Fact Sheet**
3. **Feature Article** (500 words and proposed target outlet)
4. **Podcast Script**

*The package MUST also include two of these elements:*

- An **infographic** designed for posting on multiple platforms (with emphasis on the copy not the design)
- 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 pieces*

*Discuss your special elements with the instructor if you are unsure what to select.*

You will 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 of your seven elements and 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.