USC Annenberg

PR 340: Introduction to Advertising
4 Units

Spring 2025 – Mondays – 6:30-9:50 p.m.
Section: 21141R
Location: ANN 406

Instructor: Matt Bk Augustin
Office: Zoom
Office Hours: Schedule here
Contact Info: maugusti@usc.edu | LinkedIn

Course Description
Welcome to the world of advertising! This course will immerse you in the rich history and dynamic evolution of advertising, from its earliest forms to the cutting-edge campaigns shaping our culture today. We'll be exploring how iconic campaigns have shaped culture, sparked social change, and propelled brands to global recognition.

Student Learning Outcomes
This course will cover:
- The evolution of the advertising industry, media landscape, & emerging tech
- A macro-level view of agencies, roles, campaigns, & the key and the key components of building an ad
- Understanding data, audiences, & culture at large to develop actionable insights & inspire creativity
- The art of the pitch process

Description and Assessment of Assignments
The class will consist of:
- **Four (4) Assignments:**
  - **Class Prep / Reading:** Activities & assigned readings to help develop a deeper understanding.
  - **Ice Breakers:** Throwing a twist on "pop quizzes" with games meant to trigger creative thinking.
  - **Ad Anatomy:** Diving into some of the most influential ads & what made them so impactful.
  - **Elevator Pitch:** Learning the art of selling yourself & your brand.
- **Two (2) Examinations:**
  - **Agency Mixer (Midterm):** Utilize the skills you've learned so far to "pitch" yourself & potential agency paths.
    - *This will also serve as the precursor for your assigned group for the final.*
  - **Mock Agency Pitch (Final):** Students will be split into groups of five (5) and represent different agencies. Each agency will pitch against one another based on a client brief.
    - *While groups will be competing to "win" the business, final grades will NOT be impacted by other groups but rather by how well you worked together as a team.*

Class Prep / Reading
If it appears on the syllabus, it's expected that you'll have familiarized yourself with it prior to that week's lecture.

In-class Participation (Ice Breakers, Ad Anatomy, Elevator Pitch)
Cannot be made up without prior arrangement.

Assignment Submission
All submitted assignments are due via Brightspace by start time (6:30 PM PT) on the corresponding date.

Mock Agency Pitch (Final Group Project):
Wrapping up the semester with a group project that ties it all together. Students will be put into groups to form an agency with the goal of crafting a marketing campaign based on a brief from a real brand. You'll be tasked with:

- Identifying the challenge & opportunity
- Forming the brief based on actionable insights
- Developing the creative and tying it back to a compelling narrative
- Navigating budgets & distribution techniques

The ideas should be creative, with a clear strategic throughline/rationale, while feeling true to the audience. Grading will be split into two categories:

- **Mock Pitch:** Groups have 20-30min to present their agency, understanding of the audience, creative brief, & marketing campaign that will serve as the solution. You'll need to have a presentation (deck) to go alongside your pitch.
    - *The deck presented should rely on a good balance of visual inspiration and light copy to minimize distractions and keep the audience engaged. A more detailed version of the deck should be provided as a follow-up.*

- **Pitch Deck:** Submitted version of your presentation that can serve as the leave-behind for client feedback. It should be as impressive as the pitch but with more detail for those who may not have heard your pitch.
    - ***Due via Brightspace by 6:29 PM PT December 12th***

Grading

a. Grading Breakdown

There are no virtual classes or course recordings available this semester. Students are expected to attend every class in person on time. Class participation and attendance will impact your grade.

Assessment Tool (assignments)	Points	% of Grade
Class Participation	75	15%
Four (4) Assignments	125	25%
Midterm Exam	100	20%
Final Group Project	200	40%
TOTAL	**500**	**100%**

b. Course Grading Scale

Letter grade and corresponding numerical point range		
95% to 100%: A	80% to 83%: B- (B minus)	67% to 69%: D+ (D plus)
90% to 94%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)
84% to 86%: B	70% to 73%: C- (C minus)	0% to 59%: F

c. Grading Standards

"A" projects have near professional production quality; one or no mistakes; clearly error-checked and edited material. All required elements included (varied vocabulary; supporting facts/figures/graphics/videos/audio segments; quotes as required). Excellent organization and flow; original thinking. Showed creativity in packaging/distribution method. High end of scale: publishable today as is; client-ready

"B" projects have two to five spelling, grammar mistakes. One or more required elements missing or poorly displayed (i.e., poorly illustrated graphic, confusing chart, misleading language, etc.). Shows potential as a good content producer. All elements are well organized. High end of scale will have at least one extraordinary element such as astonishing lead or little-known facts or stunning graphic element. Some creativity shown. Publishable with medium editing; nearly client-ready

"C" projects have more than five errors (spelling, grammar). Poor production quality, poorly edited and/or proofread. Confusing or uninteresting content. Little or no facts/figures included. Passive rather than active verbs become the norm. Little or no creativity shown. Publishable with major editing; not client-ready

"**D" projects** have more than ten errors (spelling, grammar). Needs to be completely rewritten/reproduced. Poorly organized with little or no understanding of public relations and advertising standards. Needs to work with an official writing coach.

"F" projects are not rewritable/reproducible, are late or not turned in. Material shows no understanding of PR/advertising approaches or standards. A grade of F also will be assigned for any submitted work that is found to be plagiarized, fabricated and/or uses AI tools in unattributed ways.

d. Grading Timeline

Unless otherwise noted, grading and feedback will be provided **within 5-10 days after submission**.

Required Readings and Supplementary Materials

- **For the Culture**, by **Dr. Marcus Collins**, **ISBN**: 9781541700963
- **Storynomics: Story-Driven Marketing, McKee & Gerace, Warner Books Inc., ISBN:** 9781538727935
- **Advertising Concept Book, 3rd Edition,** by **Pete Barry**, **Thames & Hudson, ISBN:** 9780500292679

Laptop Policy

All Annenberg majors and minors are required to have a PC or Apple laptop. Refer to the **Annenberg Digital Lounge** for more. To connect to USC's Secure Wireless network, visit **Information Technology Services**.

Add/Drop Dates for Session 001

(15 weeks: 1/13/2025 – 5/2/2025; Final Exam Period: 5/7-14/2025)
Link: https://classes.usc.edu/term-20251/registration-calendar/

- **Friday, January 31, 2025:** Last day to add
- **Friday, January 31, 2025**: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund.
- **Friday, January 31, 2025:** Last day to change enrollment option to Pass/No Pass or Audit
  - [All major and minor courses must be taken for a letter grade.]
- **Tuesday, February 4, 2025:** Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit.

- **Friday, February 28, 2025:** Last day to withdraw without a "W" on transcript **or change pass/no pass to letter grade**
    - [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** for session **21146R** (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]
- **Friday, April 11, 2025**: Last day to drop with a mark of "W"

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.*

In tonight's Episode of PR340 21146R…	**Tonight w/ Bk the Professor**	**Mission Dossier** *Live links provided where applicable* 📖 → Pre-Class Reading 📽️ → Pre-Class Watch 🎒 → In-Class Assignments
Week 1 – 1/13 ***A Brand New Universe***	**Setting expectations** & teasing class topics through the lens of pop culture.	📖 • Syllabus 📽️ • MJ x Nike x Looney Tunes • Marketing vs. Advertising 🎒 • Sign up for Ad Anatomy Slot
Week 2 – 1/20 ***MLK Day***	No Class!	🎒 • Acquire class textbooks
Week 3 – 1/27 ***Choose Your ADventure pt. 1***	Breaking down the elements and importance of **branding**.	📖 • The Power of a Brand • Is Branding Dead? 📽️ • 2023 Ad Campaigns • Branding Your Brain
Week 4 – 2/3 ***The Agency***	Dissecting ad agencies, departments, pitching & the **client-agency relationship**.	📖 • Storynomics Intro (p. xv- xviii) • Advertising Concept Book Intro (p. 8-19) 📽️ • Mad Men • How to Market Daddy Day

Week 5 – 2/10 ***Going Sub(AD)tomic***	Unpacking the **evolution of advertising** & how it came to be as we know it today.	📖 • Storynomics Ch. 1-2 (p. 3-30) 🎥 • Adam Ruins Everything • The Evolution of Marketing & Advertising
Week 6 – 2/17 ***President's Day***	No Class!	📖 / 🎥 / 🎒 None
Week 7 – 2/24 ***Multiverse of Mediums***	Understanding the **breadth of channels** available & how they're being used.	📖 • Storynomics Ch. 4 (p. 92-98) • Advertising Concept Book Ch. 13 (p. 256-273) 🎥 • Bizarre Campaigns That Worked • Marketing Channels
Week 8 – 3/3 ***Navigating the lAnDscape***	Crafting an **approach/rollout** that takes channels, audiences, & creative in mind.	📖 • Advertising Concept Book Ch. 4-6 (p. 92-159) • For the Culture Ch. 1 (p. 24-59) 🎥 • Clever Ads
Week 9 – 3/10 ***From Insight → Intel***	Turning data into **actionable insights** & briefs that inspire creative.	📖 • For the Culture Ch. 2 (p. 60-103) • Advertising Concept Book Ch. 2 (p. 43-57) 🎥 • Psychology Behind Good Advertising 🎒 • Strategic Brief
3/16 – 3/23 ***Spring Break***	No Class!	📖 / 🎥 / 🎒 None
Week 10 –3/24 ***Let's Get Creative***	Peeking BTS at **culture-defining work**, & how it moved from thought → execution.	📖 • For the Culture Ch. 3-4 (p. 104-177) • Advertising Concept Book Ch. 13 (p. 256-273) 🎥 • Survival Billboard

Week 11 – 3/31 ***Classified pt 1 (Midterms)***	Using the skills learned to pitch yourself & desired role for the final project. **Guest Speakers*	📖 • Advertising Concept Book Ch. 15 (p. 293-297) • For the Culture Ch. 3 (p. 104-139) 🎥 • Insecure Trailer • Rooted in Real
Week 12 – 4/7 ***Choose Your ADventure pt. 2***	Advice from some truly dope people in the industry. Briefing for the final project & assigning agency groups.	📖 • For the Culture Ch. 4-6 (p. 140-249) • Storynomics Ch. 9 (p. 153-159) 🎥 • 10 Ads Gone Wrong
Week 13 – 4/14 ***A Measured Approach***	Understanding the power of **data strategy** (measurement & analytics).	📖 • Storynomics Ch. 12 (p. 199-213) 🎥 • Snickers Hungerithm • Spotify Wrapped
Week 14 – 4/21 ***The Media***	Explaining how brands reach their target through **media buying & planning**.	📖 • Storynomics Ch. 11 (p. 183-198) 🎥 • Adam Ruins Bacon • Media Buying Explained
Week 15 – 4/28 ***Mad Free Game / End Game***	Practical tips allowing you to take what you've learned into the real world.	📖 • Storynomics Ch. 6 (p. 84-122) • Advertising Concept Book Ch. 14 (p. 274-292) 🎥 • Bombing a Pitch • Moldy Whopper • Ads Should Be Fun 🎒 • Pitch Deck
Finals Week– 5/12, 7-9 p.m. ***Mission Complete (Final Exam)***	Pitching your mock agency's solution to the provided client brief.	📖 / 🎥 / 🎒 None

Policies and Procedures

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 by unpaid and can only be applied to one journalism or public relations class.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation, is prohibited. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

Statement on Academic Conduct and Support Systems

Academic Conduct

The USC Student Handbook (https://policy.usc.edu/studenthandbook/)

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

USC School of Journalism Policy on Academic Integrity
https://catalogue.usc.edu/preview_entity.php?catoid=20&ent_oid=4369
"Since its founding, the 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."

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.

Academic Integrity violations (academic dishonesty) include, but are not limited to: Plagiarism and Cheating

- The submission of material authored by another person or entity (such as an AI tool – see below) but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- Re-using any portion of one's own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.
- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, articles solutions, or other assignments, from any source and the subsequent presentation of those materials as the student's own work, or providing academic work, such as term papers, solutions, articles or assignments that another student submits as their own work.

Generative AI Policy

The USC Annenberg Public Relations and Advertising program views generative AI as an addition to USC's digital literacy tools that students are encouraged to experiment with and use inside and outside the classroom. Students may use generative AI tools such as Chat GPT to help complete their class assignments but must disclose such use in the bibliography or notes section. Students are solely responsible for the quality and the accuracy of their submissions, regardless of whether they were completed with the aid of generative AI.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Student Financial Aid and Satisfactory Academic Progress:

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

Support Systems:

USC Annenberg has an embedded student health counselor, Dr. Kelly Greco. Dr. Greco helps students prioritize their mental health and emotional well-being. In this video, she shares a few tips for how to "Fight On" every day. Students may schedule sessions with her through MySHR or by calling (213) 740-9355 (WELL). USC Student Health services are also available to support student's mental health journey by visiting: https://sites.usc.edu/counselingandmentalhealth/

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086
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.

Reporting Incidents of Bias or Harassment - (213) 740-2500
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101
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
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) 442-1200 – 24/7 on call
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

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

While serving as an adjunct at the University of Southern California, Matt Bk Augustin leads creative for the Digital team at Hartbeat, Kevin Hart's global multiplatform company & creative partner to some of the world's biggest brands, talent, and entertainment platforms.

A lover of using insights to tell stories and inspire creativity, Bk's work ethic is rooted in his mantra to make dope s*** and make s*** dope. He gets the culture because he lives it daily - and that's something you can't read in any book.

Before Hartbeat & picking up teaching, Bk worked at some of the world's dopest companies, including FaZe Clan, DigitasLBi, FCB Chicago, Fitzco/McCann & 72andSunny. His work spans brands such as Miller Lite, Corona, Courvoisier, Universal, Paramount, DraftKings, Comcast, Google, Respawn, Totinos, General Mills, Nike, Adidas, Under Armor, Navy Federal Credit Union, Coca-Cola, Fanta, Checkers/Rally's, NFL, Porsche, Nissan, G FUEL, GHOST, Verizon, Activision, Blizzard, P&G, Olympics & Tinder to name a few.

When he isn't working, Bk is reading a good book, listening to a podcast or webinar, playing with his huskies, or simply running some games on Xbox, PS5, or Steam Deck.