



COMM266

ADVERTISING COPYWRITING

Here's a shocker. The majority of work in an ad agency isn't coming up with ideas. It's crafting the words and art around other people's ideas. For sure, ideas are what will get you further up the career ladder. But no matter the size of those ideas, you're going to have to write to get them out of the agency and in front of a client. Trust me, at some point, your hand will hurt from writing.

This course will teach you how to be the writer you're going to need to be to survive in an agency. To make you a better advertising copywriter. Actually, a better writer, period. Through in-class exercises, homework assignments and the occasional guest speaker, you'll learn to create great ads with an emphasis on awesome writing.

The only way you're going to achieve that is to write and write a lot. You'll have plenty of in-class time to explore and polish and then present and critique. To that last point, I'll be expecting you to speak up and express your points of view about not just your work but the work of your classmates. You'll learn from it and hopefully they will too.

YOU'LL LEARN:

How to craft headlines and body copy.

Write across multiple media and platforms.

Approach problems creatively from a multitude of angles.

Think on your feet and present your ideas with aplomb.

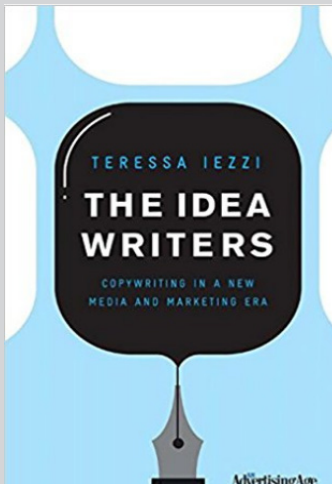
Build ads that start to form the basis of an advertising portfolio.

**INSTRUCTOR:
BOB AKERS**

EMAIL: RAKERS@LUC.EDU

CELL: 815-0341-4191

**OFFICE HOURS: By
Appointment**



TEXT BOOK

There isn't one. But I would strongly, *strongly* encourage you, in the course of this class, to read "The Idea Writers" by Teressa Iezzi. It's a primer for what is expected of a copywriter in today's modern advertising agency. If you're at all interested in being a writer in this business, it's essential reading.



Additionally, here's another great book on copywriting that just came out. "Writing Your Way Ahead in Advertising." As the title suggests, it's not just about writing but gives great nuggets for how to get ahead with your writing. I highly recommend you buy a copy. I'll be tapping into it throughout the course.

COURSE SCHEDULE*

Week #1

Intro to the class
In-class writing exercise

Week #2

Introduction
Homework

Week #3

Review homework
In-class writing exercise
Guest speaker
Finding well-written ads homework
Tom's of Maine headline homework

Week #4

A study in headlines
In-class writing exercise
Chicago Police homework

Week #5

Review homework
In-class writing exercise
Ban B in hotel advertisement

Week #5

Review homework
in-class writing exercise
Rain-X Campaign Homework

Week #6

Review homework
In-class writing exercise
Tagline homework

Week #7

Review homework
In-class writing exercise
Social posts
Social Media homework

Week #8

Review homework

In-class writing exercise

Week #9

Review homework
New brief New brief for homework
Color exercise

Week #10

Review homework
Amtrak brief for in-class and homework

Week #11

Review homework
Manifestos
Favorite campaign assignment

Week #12

Review homework
Copy driven ads
New brief TBD

Week #13

Review homework
Final Term Project assigned

Week #14

Thanksgiving Break all week

Week #15

Polish, polish, polish for your final presentation

***A CAVEAT: THIS SCHEDULE IS A GUIDE. IT'S NOT SET IN STONE. ANY NUMBER OF THINGS COULD ALTER IT, LIKE ME GETTING A BETTER IDEA FOR A LESSON IN THE SHOWER. BUT WE'LL STICK TO IT AS BEST WE CAN.**

HOW TO SUCCEED IN THIS CLASS

First and foremost, attend class. Miss one and you've missed something important.

Be an active participant. Don't wait to be called on – speak up. You're the judge and jury in this class, not just me. Comment, question, build on ideas. Make yourself known and heard.

Read and follow assignment instructions carefully. The ones I give will be very explicit and should leave no margin for error.

Be a team player. That means collaborating well with your partner, and building on others' ideas in class as well.

Finally, dig deep. Your 100th headline will be better than your 99th.



MORE IMPORTANT STUFF

PROMPTITUDE

See, I made that word up. That's what ad copywriters do. You should be online with your mic and camera tested and ready to go when class starts.

ABSENCES

Think of it this way: if you don't show up for a job in the real world, you'll get fired. Okay, you may not get fired from this class for not showing up, but it will affect your grade. And since you're working with a partner, it'll affect them as well.

If you have to miss a class due to a legitimate excuse, such as a major illness or true family emergency, it's your responsibility to contact me as soon as possible with written substantiation. Completing any missed work will be discussed at that time.

Any assignments given during any missed class must be turned in by the due date assigned. It's your responsibility to obtain information on any missed assignments.



PAPERLESS CLASS

You'll post your assignments on Sakai. In class we'll project them, you'll present them, and your colleagues will critique them. All work must be posted on Sakai by the due date, or they won't be presented in class. All lessons and homework assignments will be posted on Sakai as well.

LATE WORK

In the real world, if you turn in work late, the agency loses a client. In this class, you get a goose egg.

GRADING

Grading will emphasize presentations and contributions during class, along with writing exercises of varying length. It will also emphasize weekly outside written assignments of varying lengths and the presentation of a term project.

Specifically, coursework will include individually-written papers, multiple in-class and outside-of-class exercises. You will be graded on the lessons you absorb and apply to your work through your writings and ideas, the demonstration of your understanding of the lessons taught in class, and the overall progress you make, as well as the quality of your ideas and the effort you put into them. Reading the assignment instructions carefully and following them fully will go a long way toward helping you get a good grade in this class.

Grading scale: A: 100-95, A-: 94-90, B+: 89-87 B: 86-83, B-: 82-80 C+: 79-77, C: 76-73, C-: 72-70, D+: 69-67, D: 66-64, D-: 63-60, F: Less than 60.

GRADE WEIGHTS



40%

Homework. This will include all the written work which will include several one-page assignments and several longer assignments. As in the real world, the emphasis will not be on the number of pages but the quality of the content and the presentation of it.

20%

Classroom Contributions: This would include what you say and how often you contribute in class. Raise your hand. Ask questions. Answer my questions. Ask our guests questions. Use every class as an opportunity to contribute to our collective learning

40%

Your final. This will be what you think is your best campaign of the semester but you'll be expected to substantially improve it.

CHEATING, PLAGIARISM AND OTHER THINGS YOU SHOULDN'T DO BECAUSE IT WILL END VERY BADLY FOR YOU

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents.

Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
Providing information to another student during an examination;
Obtaining information from another student or any other person during an examination;
Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor;
Attempting to change answers after the examination has been submitted;
Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
Falsifying medical or other documents to petition for excused absences or extensions of deadlines; or
Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;;
Submitting as one's own another person's unpublished work or examination material;
Allowing another or paying another to write or research a paper for one's own benefit; or
Purchasing, acquiring, and using for course credit a pre-written paper.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at <http://luc.edu/english/writing.shtml#source> .

In addition, a student may not submit the same paper or other work for credit in two or more classes. A student who submits the same work for credit in two or more classes will be judged guilty of academic dishonesty, and will be subject to sanctions described below. This applies even if the student is enrolled in the classes during different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the appropriate area head and to the office of the Dean of the School of Communication.

The office of the Dean of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SOC. If the student is not a member of the SOC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans.

Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at: http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml .

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

(The School of Communication policy is based entirely on and is consistent with the Academic Integrity Policy of the College of Arts & Sciences.)

SEXUAL HARASSMENT AND DISCRIMINATION POLICY

Loyola University Chicago is committed to maintaining an environment which respects the dignity of all individuals. Accordingly, Loyola University will not tolerate sexual harassment by or of its students, faculty, or employees. To the extent practicable, Loyola University will attempt to protect the Loyola community from sexual harassment by vendors, consultants, and other third parties who interact with the Loyola community. Loyola University is promulgating this policy to reaffirm its opposition to sexual harassment and to emphasize that learning opportunities and employment opportunities must not be interfered with by sexual harassment. deal with individuals found to have engaged in harassment, discrimination and/or retaliation in violation of this policy. For more information on this policy please visit:http://www.luc.edu/hr/policies/policy_sexualharassment.shtml



ONE LAST WORD.

Wear your creative pencil down to the nub.
Truly, it's the secret to great writing and great creative work.