



# COMM266

ADVERTISING COPYWRITING

This course will be taught by a 25-year creative veteran, most recently an Executive Creative Director at Leo Burnett and commercial film director who has had 35 years of experience creating ideas.

In-class exercises and homework assignments will be stretching exercises for executing, with a partner, creative ads for a portfolio with an emphasis on crafting words. All of which will help you really begin to understand how to think and solve problems creatively, a valuable endeavor for whichever field of work you aspire.

# LEARNING OBJECTIVES

Students will gain a better understanding of the process of creativity.

They will learn:

How to craft words and phrases for headlines and body copy.

How to approach problems creatively from a multitude of angles.

How to be more creative and apply it to any field.  
How to think creatively on their feet and present their ideas.

How to prepare a creative advertising portfolio and a web site to display it.

**INSTRUCTOR: BOB AKERS**

**OFFICE: LT903**

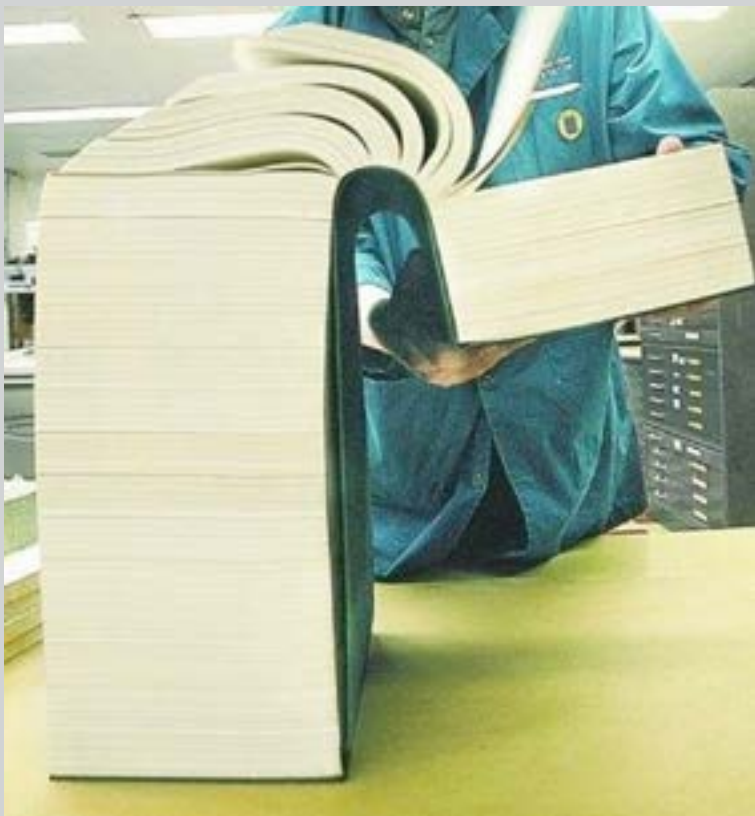
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**OFFICE HOURS:**

**TUES. & THURS. 8:45-9:45 AM,  
1-2 PM OR BY APPOINTMENT**



## TEXT BOOK

The textbook for this class is a huge tome in which all creatives ideas can be found. I wish.

Oh, if there only was such a grand book where you could just turn to a page and get your ideas.

Sadly, it doesn't exist. Which is what this course is all about--finding creative ideas yourself.

There are many books, however, that talk about the creative process which I'll expose you to in class. But there will be no textbook you have to buy or from which we'll do actual assignments

You're welcome. I just saved you some money.

# COURSE SCHEDULE

## Week 1

Are you creative or not?  
Where do ideas come from?  
In-class exercise: Worst ways to solve a problem  
Portfolio Requirements  
Review of Insights and Strategies  
Students begin in teams to explore creative from brief #1.

## Week 2

Students present work for critique and review and continue on developing work from brief #1.

## Week 3

Students present social media/digital for brief #1 for critique and review.  
Students start working on brief #2.

## Week 4

Students present work from brief #2 for critique and review.  
Teams continue developing work from brief #2.

## Week 5

Students present social media/digital for brief #2 for critique and review.  
Continue with revisions on brief #2.

## Week 6

Students present revisions of campaign for brief #2.  
New teams begin work on brief #3.

## Week 7

Students present work for brief #3 for critique and review.  
Continue work on brief #3

## Week 8

Spring break.

## Week 9

Students present social/digital work for brief #3 for critique and revision.  
New teams begin working on brief #4

## Week 10

Students present work for brief #4 for critique.  
Continue working on revisions for brief #4.

## Week 11

Students present social media/digital for brief #4 for critique and begin making revisions.

## Week 12

Students present revised social media/digital work for brief #4.  
New teams begin working on brief #5

## Week 13

Students present work from brief #5 for critique and continue with revisions.


## Week 14

Students present revisions from brief #5 for critique and continue with revisions.

## Week #15

Students present social media/digital work for brief #5.  
Teams begin polishing work for final presentation and for critique by outside judge..

**\*PLEASE NOTE THAT THIS SCHEDULE IS SUBJECT TO CHANGE. DO NOT DO YOUR HOMEWORK ASSIGNMENTS FROM IT BUT RATHER FROM INSTRUCTIONS GIVEN IN CLASS AND ON SAKAI.**

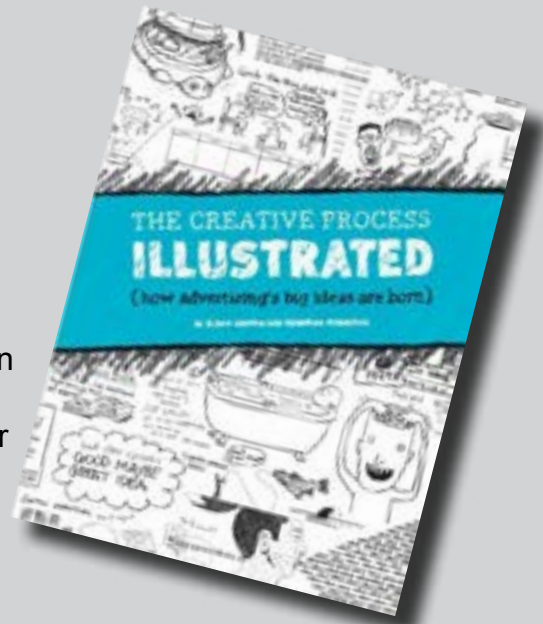


“The whole point to creativity is to change the game.”

--Guy Bommarito  
“Creative Bones”

# LEARN HOW TO DO IT BY SEEING HOW OTHERS DO IT.

Each week, one or two students will make a presentation from this book (to be provided) which is full of the methods used by working agency creatives to come up with ideas for their clients. It will give you valuable suggestions on how to approach solving problems for any advertising assignment.



## HOW TO SUCCEED IN THIS CLASS.

Attend class. Duh. Miss class and you're going to miss something important. Present your ideas with enthusiasm and conviction. Participate in class. Ask questions. Contribute ideas. Make yourself known.

Read and follow assignment instructions.

I want you to do well in this class. As such, I give very explicit instructions so there should be no room for error. Students in my classes who do poorly on assignments do so almost always because they didn't read the instructions.

Be a team player. Many of the in-class exercises and homework assignments will require working with a partner, just as in the real ad world. That means not only working cooperatively but also making yourself available outside of class to work together. Attendance, participation and effort will not only affect you but your partner. And vice-versa.

Lastly, scratch below the surface for every idea. Dig deep!



# IMPORTANT STUFF

## ATTENDANCE

Class will start promptly at 7 pm. You should be in your seat and ready to begin at this time. Because discussions, activities and assignments will often be based on presentations shown in class, it will be critical that you arrive on time so as not to miss the point of discussion. Class ends at 9:30. Packing up your things early is disruptive to others and to me.

## EXCUSED ABSENCES

Think about it this way, if you don't go to your job, you get fired. Same deal here. Well, you won't get fired, but if you don't attend class, you're going to be at risk of failing. Keep in mind that for much of the work for this course, you'll be working with a partner. Missing classes will adversely affect not only you but your partner.

Any assignments given during any missed period must be turned in by the date assigned and it is the responsibility of the student to obtain information on any missed assignments. If it is necessary for a student to miss a class due to a legitimate excuse, such as a major illness or true family emergency, it is the responsibility of the student to contact the instructor as soon as possible with written substantiation. Completing any missed work will be discussed at that time.

## PHONES AND LAPTOPS

Laptops and iPads may only be used for certain in-class activities. At all other times, they must be stored away. Use of phones is not allowed including checking text messages, etc. as they are distracting to the presenter and your fellow classmates.



## PAPERLESS CLASS

For this class, you'll be bringing your ideas on paper to class and posting them on the wall for the class to see and help critique. You will also be required to submit them to Sakai. Submit all work before the posted deadline. I will not be opening Sakai if you missed the deadline. So be sure you post all work before the start of class for which it is due. Note that any work submitted to my email will not be graded. All of my Power Point presentations will be posted on Sakai after class as will all the homework assignments.

## LATE WORK

In the real world, if your work is late you'll soon be in the unemployment line. In this class, late work will mean you get zero. Zip. Nada.

# 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 working as a two-person team as in the real world. Also, as in the real world, students will be given the opportunity to work with different partners throughout the course. 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. All grading will be based on pre-established rubrics posted on Sakai. Reading those rubrics, and not just the assignment instructions, 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, 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%** This will be the summation of the work you do in and outside of class for your portfolio. You will work with various partners for this work throughout the term. But the final grade will be yours, based on the effort you've put into the totality of the work you've done for your "book."



# CHEATING, PLAGIARISM AND ALL THE DASTARDLY THINGS THAT WOULD SHAME YOUR PARENTS.

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](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](http://www.luc.edu/hr/policies/policy_sexualharassment.shtml)

### **ONE LAST WORD**



Wear your creative “pencil” down to the nub.  
It’s the only way you’re going to really be creative.