



COMM266

ADVERTISING COPYWRITING

It's a Snapchat, Instagram, YouTube world. So words don't matter, right? Wrongo, bucko. You're reading this, aren't you?

So this course will teach you how to be a better advertising copywriter. Actually a better writer, period. Through in-class exercises and homework assignments, you'll create ads for a portfolio -- ads with an emphasis on awesome words. And you'll begin to understand how to think and solve problems creatively, an essential skill for whatever field of work you pursue.

An important note: This is different from most courses in that it's not lesson-heavy. You're not going to be told how to do it, then do it. You're going to just do it. (Sounds like a great tag line.) In other words, by getting thrown into the water, you're going to learn to swim.

ABOUT ME

I'm a Group Creative Director/Senior Vice President at Cramer Krasselt, the second-largest independent agency in the US of A. There I work on Porsche, Edward Jones Investments and the Alzheimer's Association. Before CK I was an Executive Creative Director at Leo Burnett, where I was creative lead on McDonald's, Kellogg's and Morgan Stanley. My work has been recognized by the One Show, Communication Arts, the Webbys, the Effies and the London International Film Festival, and that's just in the last few years. I co-host the internationally acclaimed podcast "So There!", and have an unhinged pug dog named Lou.

YOU'LL LEARN:

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.

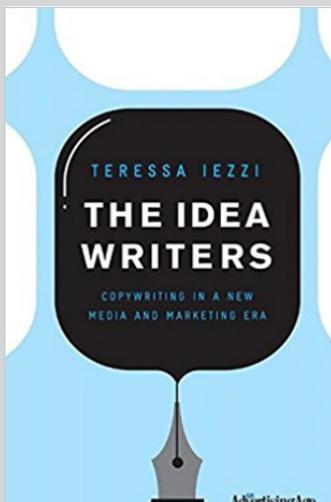
Build ads that start to form the basis of an advertising portfolio.

**INSTRUCTOR:
GARY DOYLE**

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**OFFICE HOURS:
MONDAYS, 6-7 PM OR 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 Teresa 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.

COURSE SCHEDULE*

Week 1

An overview of the course and my expectations. We'll look at some well-written ads and what makes them well-written. And we'll throw you right in the water with an in-class writing assignment, from which you'll present your work to the class.

Week 2

Review of your continuing work on your week 1 assignment. Then a new headline-writing assignment, with in-class discussion of your work. Homework will be continuing to work on your week 2 assignment, as well as finding ads you think have strong copy.

Week 3

Review of week 2 assignment work. And now that you have two weeks under your belt, you'll show us what you think are some well-written ads. And you'll defend them to the class. We'll end with a new assignment.

Week 4

Review of week 3 writing assignment. And this week you'll begin working with a partner, on a headline-driven campaign. And you'll come up with more than one direction. We'll discuss the importance of tag lines. Homework will be a new assignment.

Week 5

Review of week 4 homework. Then you'll write pool-out headlines of an existing campaign. You'll write at least 20 in class, and pick and present your best in-class. You'll work alone. Homework will be a new assignment.

Week 6

Review of week 5 assignment. Assignment of a new project in which you'll come up with two campaigns for a product, three ads each, working with a partner. We'll start in-class and continue as homework.

Week 7

Review of week 6 homework. Discussion of social and how to develop a brand voice in writing for it. Assignment of new campaign. Homework will be campaign development and digital deep dive of great digital tactics you'll bring to the following class.

Week 8

Spring Break

Week 9

Review of week 7 homework. You'll also present the results of your digital deep dive, and we'll brief on a new campaign, working with a partner.

Week 10

Review of week 9 assignment. New assignment: two directions for a new campaign including print ads, tag line and social component. Starting now you'll have two weeks to work on assignments, and you'll be working on different briefs

Week 11

Progress review of week 10 assignment. Discussion of interactive/participative work. Introduction of new campaign assignment with partner. New campaign assignment with partner, two weeks concepting time.

Week 12

Review of previous week's assignment. Final review of week 10 assignment. New assignment, two weeks concepting time.

Week 13

Progress review of week 12 assignment. Final review of week 11 assignment. New assignment, two weeks concepting time.

Week 14

Progress review of week 13 assignment. Final review of week 12 assignment. New assignment, two weeks concepting time.

Week 15

What have we learned? A final overview of copywriting as a craft in all its forms and media. Discussion of campaign selection for finals week, plus presentation pointers.

Final Exam

You'll choose what you think are your four best assignments from the entire semester, and present them to me and a guest judge.

***PLEASE NOTE THAT THIS SCHEDULE IS SUBJECT TO CHANGE. DO NOT DO HOMEWORK ASSIGNMENTS BUT RATHER FROM BRIEFS HANDED OUT IN CLASS AND FROM INSTRUCTIONS ON SAKAI.**

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.

Tell me if I'm confusing, rambling incoherently or making ridiculous points. All are likely to occur at some point.

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. Class begins at 7. You should be in your seat and ready to go at this time. Class ends at 9:30. Please don't pack up early; it's disruptive to others.

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.



PHONES AND LAPTOPS

Phones stay down for this class. Laptops stay down as well, except for in-class assignments. I am serious about this. If you violate this, I'll ignore you as you're ignoring me and your There will be a 15-minute break in the middle of the class to catch up on texts, Snapchats, etc.



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

You'll get a goose egg. Just to be clear.

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, 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 inclass. Raise your hand. Ask questions. Answer my questions. Ask our guests questions. Use very 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 the class for your portfolio. You will work with various partners for this work throughout the term. But the final grade will be yours alone, based on the effort you've put into the totality of the work you've done for your "book."

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.