



OVERVIEW

This course will teach you to be a better writer, with a focus on the art of copywriting. Through a series of short lessons, in-class exercises and creativity-building assignments, you'll be challenged to create ads for a portfolio.

You'll also begin to understand how to solve problems creatively, an essential skill for whatever field of work you pursue.

At times, the class will be run just like an advertising agency. And just like in the real world of advertising, expect to experience challenges and achievements, stress and joy, competition and collaboration, criticism and praise.

In this class, you will learn by doing. While there will be no written tests, every class will test your creativity, your thinking and writing skills, and your ability to develop outstanding advertising ideas.

ABOUT ME

I'm a 30+ year advertising agency veteran, most recently an Executive Vice President and Group Creative Director at FCB Chicago. Throughout my career, I've been the creative lead on accounts including Coors Light, Miller Lite, KFC, Kraft Foods, Cadbury Beverages, Blue Cross & Blue Shield and SC Johnson. Over the years, my work has been recognized by the One Show, Cannes Lions, Radio Mercury, Clio, Addy Gold, D&AD, Art Directors Club and International Film & TV Festival.

INSTRUCTOR: Chuck Rudnick

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OFFICE HOURS: Tuesdays and Thursdays, 11:45 – 12:45, by appointment

YOU WILL LEARN:

- How to be a strategically creative thinker and a better writer.
- How to craft words and phrases for taglines, headlines, body copy and more.
- How to write across multiple media platforms.
- How to approach problems creatively from a multitude of angles.
- How to raise the creative bar, think on your feet, and present your ideas.
- How to take – and give – creative feedback.
- How to write ads worthy of your portfolio (and how to identify ads that aren't).

NO TEXTBOOK, BUT...

You should be a student of advertising, and you should be reading books about the creative process, studying advertising award books, checking out copywriting blogs, and keeping up to date on the best creative of the day. While there is no specific textbook for this course, I strongly encourage you, in your pursuit of a writing career, to read “The Idea Writers” by Teresa Iezzi. It’s a great primer for what’s expected of a copywriter in today’s modern advertising agency.



COURSE SCHEDULE

NOTE: This schedule is subject to change to accommodate guest speakers, current events and student needs. Do not do homework assignments from it. Official homework assignment instructions will be given in class and posted on Sakai.

Week 1: August 28 & 30

A quick course overview. In-class and homework will be writing taglines and headlines from Brief #1.

Week 2: September 4 & 6

Students present initial work from Brief #1 for review. In-class and homework will be writing body copy.

Week 3: September 11 & 13

Students present body copy work from Brief #1 for review. In-class and homework will be writing a manifesto.

Week 4: September 18 & 20

This week you will begin working with a partner. In-class and homework will be creative development from brief #2.

Week 5: September 25 & 27

Teams present initial work from Brief #2 for review. In-class will be digital discussion; homework will be continuing creative development.

Week 6: October 2 & 4

Teams present revised work from Brief #2 for review. In-class will be discussion of social and experiential. Homework will be continuing creative development.

Week 7: October 9 & 11

TUESDAY: NO CLASS/BREAK
Thursday will be discussion of TV spots, and continuing creative development from Brief #2.

Week 8: October 16 & 18

Teams present final work from Brief #2 for review. In-class and homework will be initial creative development from Brief #3.

Week 9: October 23 & 25

Teams present initial work from Brief #3 for review. In-class and homework will be continuing creative development.

Week 10: October 30 & November 1

Teams present revised work from Brief #3 for review. In-class and homework will be continuing creative development.

Week 11: November 6 & 8

Teams present final work from Brief #3 for review. In-class and homework will be creative development from Brief #4.

Week 12: November 13 & 15

Teams present initial work from Brief #4 for review. In-class and homework will be continuing creative development from Brief #4.

Week 13: November 20 & 22

Tuesday, teams present final work from Brief #4. In-class and homework will be continuing creative development.
THURSDAY: NO CLASS/THANKSGIVING

Week 14: November 27 & 29

Teams begin initial creative from Brief #5. In-class and homework will be continuing creative development.

Week 15: December 4 & 6

Teams present initial work from Brief #5 for review. In-class and homework will be continuing creative development.

FINALS WEEK: December 11 & 13

Teams present final work from Brief #5 for review.

HOW TO SUCCEED IN THIS CLASS

Work hard. Dig deep. Show up. Show up on time. Show initiative. Do your work on time. Do work that's original, unexpected and inspiring. Exhibit professionalism. Have a good attitude. Be attentive. Be enthusiastic. Be a team player. Read and follow assignment instructions carefully. Strive to be your best and demonstrate progress. In other words, things that matter in the workplace matter here too.

HOMEWORK

Based on various creative briefs, in-class lessons and in-class exercises, you will have weekly homework assignments. All lessons and homework assignments will be posted on Sakai. At times you will be bringing your homework to class on paper and posting it on the wall for the class to see and help critique. You will also be required to post your homework assignments on Sakai. Submit all work before the posted deadline; i.e., before the start of the class for which it is due. Late assignments will not be accepted.

ATTENDANCE

In great part, what you will learn from this class is the result of participating in in-class discussions, tackling in-class exercises, and teaming up with a partner. Your attendance is crucial. Missed classes will hurt you, your partner and your participation grade. If you have to miss a class due to a legitimate excuse, such as a major illness or family emergency, it's your responsibility to contact me as soon as possible. Completing any missed work will be discussed at that time.

PHONES AND LAPTOPS

The goal, of course, is to keep your attention focused on the class. To that end, phones should be put away so they won't distract you, the presenter, and your fellow classmates. Laptops should be put away too, except for specific classroom activities.

GRADING

Grading will emphasize homework, contributions during class and the work you do for your portfolio.

Specifically, coursework will include individually-written papers, multiple in-class and outside-of-class exercises, and working on various briefs as a two-person team just like in the real advertising world. And like in the real world, you 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, your presentation skills, and the overall progress you make. You will also be graded on the strength of your writing and the quality of your ideas, and the effort you put into them.

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 written work for several assignments. The emphasis will not be on the quantity of pages, but on the quality of the content, the tenacity demonstrated in the work and the way the work is presented.

20% CLASSROOM PARTICIPATION

Participate in class. Contribute ideas. Ask questions. Answer questions. Present your ideas with passion and conviction. Make yourself known. Use every class as an opportunity to contribute to our collective learning.

40% PORTFOLIO WORK

This will be the summation of the work you do in and out of class for your portfolio. Throughout the term, you will have the opportunity to do portfolio work from various briefs with various partners. The final grade, however, will be yours alone based on the overall effort you've put in to the totality of the work you've done for your "book."

CHEATING, PLAGIARISM AND OTHER THINGS YOU KNOW YOU SHOULDN'T DO

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 pencil down to the nub. It's the best way to get to great writing and great creative work.