Advertising Concepts
JOUR 3020 • Spring 2010
Mayborn School of Journalism • University of North Texas

Nationally Accredited • Toughest Program in Texas • Best Mentoring Anywhere

Professor Sheri Broyles, Ph.D.
Classroom 114 General Academic Building
Class times
Section 001: Tuesday/Thursday  8:00 to 9:20
Section 002: Tuesday/Thursday  9:30 to 10:50

Contact info
110A General Academic Building (on the Hall to Nowhere)
Office phone (940) 565-4736, home phone (940) 464-2250 or Sheri.Broyles@unt.edu

Office hours Tuesday/Thursday: 11:00 a.m. to 12:30 or later in the afternoons by appointment.
Monday by appointment.

Prerequisites By registering for this course, you are stating that you’ve taken the required
prerequisite courses according to your catalog year and major/minor status. For a
journalism major to be enrolled in any restricted 3000- and 4000-level class, you must
have taken and passed the GSP test, all pre-major courses, Math 1680 and also have
applied for major. Students must earn and maintain a 2.5 UNT and/or overall GPA
(depending on your catalog year) to be eligible to take major courses. If the school later
determines that you haven’t met these requirements, you may be dropped at any
point in the semester. If you have questions about your prereq’s, please see an adviser.

Helpful registration tips
The Mayborn School of Journalism, in conjunction with the Registrar’s Office, has
eliminated the need for individual class codes for the majority of journalism courses.
Registration each semester will begin on the dates noted in the schedule of classes. The
system is a live, first-come/first-serve program. Therefore, we’re unable to maintain
traditional wait lists.

The School of Journalism doesn’t allow students to take a course more than twice. If
you’ve failed a journalism course two times (you must have a C or better to pass), you
won’t be allowed to enroll in that course for 12 months. Once you’ve waited 12 months,
you may make an appeal to the professor teaching the course to be allowed to enroll
a third time.

What you will learn
When you begin this course, you should already have an understanding of the
institutions of advertising — its agencies, the media and its advertisers — as well as
advertising’s role in the management and marketing of an organization. You also have
had a taste of researching and developing a creative idea.

This course will delve more deeply into advertising concepts and issues. You’ll learn to
think critically about advertising and be able to critique ads. We’ll sort through the
concept of account planning and how it’s different from account management. And
you’ll learn different ways to understand people — something essential in advertising.
We’ll also read some of the advertising literature, which will give a foundation for those
going into the ad biz. And a whole lot more.
Repeatedly professionals tell me: teach them to think, teach them to write, teach them to present. You’ll be doing a whole lot of all three in this class. It should be noted that while this isn’t a creative class (as in creating ads), you’re still expected to be creative. Advertising is a creative industry, even for those who aren’t actually creating the ads. In this class you’ll show your creativity primarily through your thinking, your writing in assignments and projects and in your presentations.

This course is required of majors and minors in advertising and should prepare you for advanced advertising courses.

I’ll be available to help you outside of class, either in my office or by telephone. But you must initiate that contact. By working together, this will be a tremendous learning semester.

Accrediting standards to help you be better prepared
The Department of Journalism, now the School of Journalism, has been accredited by the Accrediting Council for Education in Journalism and Mass Communication (ACEJMC) since 1969. About one-fourth of all journalism and mass communications programs in the United States are accredited by ACEJMC. National accreditation enhances your education here by certifying that the school adheres to standards established by the council. This course will help you meet the following student learning outcomes that have been established by ACEJMC:

- Demonstrate an understanding of the history and role of professionals and institutions in shaping communications.
- Demonstrate an understanding of the diversity of groups in a global society in relationship to communications.
- Understand concepts and apply theories in the use and presentation of images and information.
- Work ethically in pursuit of truth, accuracy, fairness and diversity.
- Think critically, creatively and independently.
- Conduct research and evaluate information by methods appropriate to the communications professions in which you work.
- Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes you will serve.
- Critically evaluate your own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.

Materials to help you learn
While there is no required text for the class, you’ll have some readings available via the internet. In addition, you’ll choose one book from a booklist to review and share with the class.

As with all journalism classes, a good dictionary and thesaurus are a must. Your *AP Stylebook* is a great resource as is *Strunk and White’s The Elements of Style*. You’ll also need to search out some information on your own.

Here are a couple of optional books that you may want to buy:


You’ll need countless magazines, so start collecting them now from friends and family — the more variety the better. (A dozen issues of *Cosmo* aren’t as good as 12 issues from 12 different magazines.) This is also a good time to start your “inspiration file.”

**How to demonstrate what you learn**

**Assignments and papers:** This is a hands-on course. You’ll develop a better understanding of the concepts of advertising by doing — writing, discussing, blogging, presenting. All written work must be typed and free of errors in grammar, spelling and punctuation. It’s your responsibility to ensure that all errors are corrected. You’ll be graded on both the content and the technical aspects of your work. All papers you turn in should be in 12-point Times New Roman with 1” margins on all four sides. Any paper over one page should be double spaced using indents for paragraphs.

Assignments are due at the beginning of each class. (See “Deadlines” under Class Policies.) Also see “The technical stuff” under Class Policies.

**Class discussions:** A great deal of learning takes place during class. You’ll be expected to provide materials relevant to the discussion and to participate in class discussions. You’ll receive participation points for e-mailing your material to the designated teammate and me by the deadline (5 p.m. the day before the class in which it will be discussed). The designated teammate will rotate and will be responsible for compiling the materials into a PowerPoint for class. If you miss the deadline, you’ll receive “zero” participation points for that assignment.

Use this format to name your attachment: Last name assignment. For example, if your name is Johnnie Walker and the assignment is about benefits, then the name of your attachment would be: *Walker benefits.pdf*. E-mail this to your designated teammate and copy me so we’ll both have it and the time it was sent. If you aren’t in class, it’s your responsibility to contact a team member to find out who the designated teammate is for that assignment. Be prepared to discuss your submission as well as add to the discussion of others in the class. We may or may not get to all submissions during a class discussion. Obviously if you aren’t in class, you won’t receive these points.

**Exams:** There are no formal exams in this course. However, there may be some pop quizzes to see how well you understand what has been covered in previous classes. These quizzes will test material from lectures, readings and class discussions. Pop quizzes cannot be made up if you are absent or tardy.

**Book reviews:** You’ll select a book at the beginning of the semester from a readings list that will be handed out. Each person in the combined classes will choose a different book. After reading the book you’ll write a review with a one-page cover sheet. You’ll make copies of the cover sheet for everyone in the combined classes.

**How your course grade will be determined** *(Subject to revision)*

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Assignments/participation/quiz</td>
<td>35%</td>
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<tr>
<td>Account planning projects/briefs</td>
<td>50%</td>
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<tr>
<td>Book review/presentation</td>
<td>15%</td>
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</tbody>
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The grading scale is as follows:

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<th>Grade</th>
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<tr>
<td>A</td>
<td>90 - 100</td>
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<tr>
<td>B</td>
<td>80 - 89.9</td>
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<tr>
<td>C</td>
<td>70 - 79.9</td>
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<tr>
<td>D</td>
<td>60 - 69.9</td>
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</table>
F < 60
There is one extra credit assignment. Take advantage of it. Also, see “Attendance” under Class Policies.

As a rule, to be successful in this class (read: not have to retake this course) you need to come to class on time and turn your work in on time. That’s it. As Woody Allen says, “Eighty percent of success is showing up.”

Class policies

**Attendance:** You’ll be rewarded for attending class. Anyone with two or fewer absences at the end of the semester will receive an additional three points added to his or her final grade (e.g., from 88% — a B — to 91% — an A). Two tardies (whether being late or leaving early) will count as one absence. Please don’t be late. Students who come to class late distract the teacher and other students. If you’re late, however, it’s your responsibility to see me after class to ensure that your “absent” is changed to a “tardy.” I won’t make changes at a later time, even if you feel you can document your presence. The purpose of this policy is to encourage and to reward attendance. Because this is a reward system, there are no excused absences of any kind. Period. If you disagree with this policy, please say so now or after class. The option is not awarding bonus points or reverting to the standard punitive system, but allowing for excused absences.

**Pop quizzes:** Pop quizzes cannot be made up.

**The technical stuff:** I have concerns with using Wikipedia for a source. Anyone can add to or alter these entries, which raises a question of how credible they are. Therefore, don’t use them for sources. If it’s in Wikipedia, you can find a better source without much digging. Try the UNT Library’s online databases (e.g., ABI Inform).

Grammar, spelling and punctuation count, both here and when you get a job. We’re often judged by our writing (and that includes e-mails), and those who make GSP mistakes may be considered sloppy — or worse your thinking may be considered sloppy — or someone may assume you just don’t care. Typos have cost agencies clients. People have lost jobs.

To make you aware of these mistakes and to help you learn, points will be deducted for GSP mistakes. Warning: While computer spell check programs are a great aid, they don’t catch all your mistakes (e.g., *form* v. *from*). It’s your responsibility to ensure that all errors are corrected. If you’re working on a team, all members are held responsible. Proof carefully. Always.

Here are some specific things you should look for each time you turn something in. Of course there are others, but this will be a good base to start from. Use this as a checklist before you turn in an assignment or project.

Things that make me pound my head against the wall can cost up to a letter grade.
- anything Spell Check should have caught but you just didn’t bother
- things Spell Check didn’t catch, but you should have (e.g., *form* v. *from*)
- misspelled proper nouns or names
- it’s v. its (it’s never *its’*)
- you’re v. your
- they’re v. their v. there
- who’s v. whose
- here v. hear
- ad v. add
- ! (one freebie, all others cost a letter grade… choose your one ! wisely)
Things that make me heave a heavy sigh cost up to a partial letter grade.

- incomplete sentence unless done for style (and I can tell the difference);
  you can put a note in the margin if you want to play it safe
- not using contractions — see bullet point below (exceptions: would’ve, could’ve, should’ve… spell these out). Note “would’ve” is a contraction of “would have” not “would of”
- stilted language (write like a copywriter, write conversationally)
- using an icky semi-colons; see bullet point above
- single words in quotes unless “pointing” to a specific word
- subject/verb agreement
- compound adjectives that don’t have hyphens
- confusing possessive v. plural (e.g., IOUs, 1960s, ’60s)
- words v. figures (one through nine, but 10+ except in headlines)
- accept v. except (accept for receive v. except for exclude)
- affect v. effect (affect as a verb for influence v. effect as a noun for result or as a verb for cause)
- all right (not alright)
- among v. between (between for two items v. among for more than two)
- because v. since (because for cause-effect v. since for time or a logical sequence)
- complement v. compliment (complement for complete v. compliment for praise)
- ensure v. insure (ensure for guarantee v. insure for insurance)
- farther v. further (farther for physical distance v. further for time or degree)
- fewer v. less (fewer for individual items v. less for bulk or a quantity)
- flier v. flyer (flier for a brochure or handbill)
- principal v. principle (your pal v. rule)
- you v. your (why is it so easy not drop that “r” when typing?)
- use v. utilize (a pet peeve… not technically wrong, but “use” is a power word and is considered stronger writing, so use “use”)
- and other grammatical errors

Most punctuation mistakes will cost you a point.

- commas/periods not inside quotes
- second comma in an appositive
- and other punctuation blunders

Many of your questions can be answered by referring back to your AP Stylebook. It’s a good resource. Use it should you have questions. Or check out Strunk and White’s Elements of Style. Always handy to have on your bookshelf.

**Deadlines:** In advertising we live and die by deadlines. This will be the mantra for our class: Plan for problems. Expect disasters. I’m unsympathetic to excuses, even good ones, for missing class or not turning in an assignment. (Top-of-the-list excuses that don’t cut it: “My printer broke” or “The lab was backed up and it just never printed out” or “The lab was closed.”) If you have the assignment done and, for whatever reason, you don’t make it to class, be sure a trusted friend delivers it for you. Assignments left in my mailbox will be considered late. Assignments not turned in at the beginning of class will lose one full-letter grade. Don’t be late. An additional letter grade will be lost for each day it’s late. For example, if your assignment would have received an 85 if it had been turned in on a Tuesday at the beginning of class, it will receive a 75 if turned in during or after class. If it isn’t in my office by Wednesday, it would be worth only 65. If you don’t hand your assignment to me, you must have the office staff write the date and time on your
assignment and sign his or her name before you put it in my box. If that isn’t done, I can only assume it arrived moments before I walked in. Please don’t be late. It will make all our lives easier.

**Cell phones and such:** Beware if you have a cell phone, pager, computer or all things that ring, burp, vibrate, sing, or do other annoying things during class. If any of the above happens, you’ll be asked to donate $1.00 to the “Take Dr. B to Lunch Fund.” If we get big money we’ll start a scholarship fund.

**Your unt.edu e-mail address:** You should check your UNT e-mail regularly. This is the official way that the university and your professors contact you. If you don’t check this e-mail address regularly, please forward the e-mail from this account to the e-mail address that you check daily.

**Honor code**

The Code of Student Conduct specifically addresses acts of academic dishonesty including cheating and plagiarism. (The Code of Student Conduct can be downloaded at http://www.unt.edu/csrr/student_conduct/index.html.) I prefer to consider this an Honor Code. That is, I assume that you, as an honorable person, would never cheat or plagiarize. Ever.

When you submit work for this class, that is the same as making a statement that you’ve produced the work yourself, it its entirety. Plagiarism, fabrication, copyright infringement, and similar uses of other people’s work are unacceptable. Anything taken from the internet (or any other source) should not just be paraphrased, but should be rewritten in your own words incorporating your own ideas. Plagiarism — using other people’s words as your own — can take many forms:

- If you cut and paste information into a paper without attribution, that’s plagiarism.
- If you copy a direct quote without putting it in quotation marks, that’s plagiarism.
- If you paraphrase another person’s idea without giving credit, that’s plagiarism.
- If you submit someone else’s work as your own, that’s plagiarism.

(See *The Dallas Morning News*, Jan. 22, 2006, p. 26A.)

Primary research means that you gather the original data through surveys, focus groups, interviews, or other methods. Faking research is cheating. Actually it’s worse. In the real world your client may make a poor decision based on your misinformation.

You’ll receive a “zero” for any work that is the result of plagiarism or cheating, and you won’t be allowed to revise the work. The situation may also be reported to an Academic Integrity Officer through the Provost’s office, and you may be required to reapply to be a major in the School of Journalism. Depending on the weight of the assignment, you could be dropped from the course, fail the course, referred to an Academic Integrity Officer, a notation can be put on your transcript, and you could be suspended or expelled from the university. Plagiarism is a serious offense in any discipline — especially in journalism. It’s a firing offense in the professional world. Just don’t do it.

Your enrollment in this class presupposes your commitment to this Honor Code. If you have any questions about your responsibility or my responsibility as a faculty member under this Honor Code, please bring them to me or discuss them with an Academic Integrity Officer through the Provost’s office. Any situations involving potential academic dishonesty will be handled through procedures established by the UNT Office of Academic Integrity. The process also includes the opportunity for students to appeal the outcome. Read specific procedures at http://vpaa.unt.edu/academic-integrity.htm.

**Special accommodation**
If you require special accommodation, please contact the Office of Disability Accommodation. After registering with ODA you should give me your written accommodation request by the 12th day of classes.

Wanna save gas?

Think of some creative options: Become a marathon walker and train on class days. Get a pet pterodactyl to fly you to campus. Or check out this website: http://www.unt.edu/newuntfeatures/alternate.htm

Student Evaluation of Teaching Effectiveness (SETE)

The Student Evaluation of Teaching Effectiveness (SETE) is a university-wide online evaluation and a requirement for all UNT classes. The Mayborn School of Journalism needs your input to improve our teaching and curriculum. This short survey will be available at the end of the semester, providing you a chance to comment on how this class is taught. You’re a critical part of our growth and success. We look forward to your input through SETE.

Creative Leaders assignment

This is a bonus assignment, and you may do up to two. Check your syllabus for the due date. See me about drawing random names, then go to the following website to check your person out. If you can’t make it work, then Google “Wall Street Journal Creative Leaders Series.”

http://www.aef.com/industry/careers/2026

For each Creative Leader, you’ll turn in a Top 10 list in the style of David Letterman. If you don’t know what that means, then watch a few nights or check out his website. Type up your list, one page for each name, of things that you found most interesting about your Creative Leader. FYI, I’m not interested in anything your Creative Leader has to say about The Wall Street Journal. These were in-house ads done by The Journal, so each one includes comments on the WSJ. But you don’t need to. (Read: Don’t do it.) As with everything in advertising, creativity counts — so craft your writing. Just because something is factual doesn’t mean it has to be dry and boring. Think, too, about how it looks (i.e., it should look inviting to read). Design it. You might get some bonus bonus points if the look wows me.

Gladwell assignment

Blog about your insights and observations. You can find both articles at: www.gladwell.com. Go to The New Yorker Archive. The years are listed on the right. The two articles you’re looking for are:

1996: The Science of Shopping
1997: The Coolhunt

Oldies but goodies that may change the way you think.

Your first assignment

This assignment, as others over the semester, will help you become more knowledgeable and critical of advertising you see every day. It will also be your chance to look at lots of ads so you see what works and what doesn’t. Find an ad in a magazine that you think is a good ad. Scan the ad and send the PDF to your designated classmate and me. Be prepared to discuss what the benefit is and critique the ad. Questions you consider might be: Why you think this is a good ad? Do you like it? Does it work? (Note that “like” and “work” don’t always go together.) Why or why not? Be specific. Think critically.
prepared with notes for points you want to make. Include the publication and date in the e-mail you send so it can be included in the PowerPoint.

Also see “class discussions” on p. 3.
Class schedule

Don’t I need some background first?

21 Class discussion of ads (benefits). Book sign up. Book review how-to’s.

28 Contemporary advertising (1975-today). Team assignments

Week 3 Feb. 2 Finish contemporary advertising. Classic TV spots (and a few from now).  
4 Catch up day.

Week 4 9 Day 1 of book review presentations. All cover sheets and book reviews due.  
11 Day 2 of book review presentations.

Can we talk a little creative?

Week 5 16 The creative process. Random draw of Creative Leaders names.  
18 Design/elements of style.

Week 6 23 Class discussion of ads (design).  
25 Copywriting,

Week 7 Mar. 2 Class discussion of ads (copy).  
4 Class discussion of ads (diversity).

Week 8 9 Résumés and other creative business writings. Creative Leaders extra credit due.  
11 Hand out account planning exercises. Résumé due. (Don’t bore me.)

Spring Break. Have fun, be safe.

How about some account planning?

Week 9 23 Consumer insights/finding the sweet spot.  
25 Class discussion via blog on Gladwell readings. No class.

Week 10 Apr. 1 The creative brief behind the ad.  
30 MRIs and other fun stuff.

Week 11 6 Creative briefs due (magazine and personal).  
8 People not like me (and what I learned from them) project due.*

Week 12 13 Day 2 of people not like me presentations.  
15 Brief for “People not like me” due.

Week 13 20 Guest speaker.  
22 Magazine ad for “People not like me” due. Class presentation.

Week 14 27 Day 1 of second account planning presentations. All projects turned in.  
29 Day 2 of second account planning presentations.

Week 15 May 4 Subliminal advertising.  
6 Ethics, a few war stories and other thoughts about advertising and life.

Finals May 11 Final exam. T/R 9:30 class. 8:00 a.m. to 10:00 a.m. (if necessary)  
13 Final exam. T/R 8:00 class. 8:00 a.m. to 10:00 a.m. (if necessary)

* This project will be used as the base for two other account planning assignments.