

ADV4101 - Copywriting + Visualization

Section: 02D2

Room: WEIM2056

Time: M,W I Period 6 - 7 (12:50 PM - 2:45 PM)

Instructor: Bienvenido Torres III (Benny)

Description

This course will provide the application of creative strategy in advertising. We will help you develop your conceptual, aesthetic and creative sophistication. You will learn how to develop, execute, extend, and sell advertising that is effective and that people will love. This course will challenge you to enlighten, enrage, and (above all) engage with your work.

Prerequisite.

Credits: 3; Prereq: 3JM ADV; minimum grades of C or better in MMC 2100, ADV 3001 and VIC 3001; Coreq: ADV 3500.

Objectives.

- Learn how to create strategic, memorable and persuasive messages for a variety of media.
- Gain new insights into the creative process and push your creative boundaries.
- Enhance ability to generate ideas individually and as part of a creative team.
- Develop new and improve existing presentation skills.
- Learn some basics of graphic design.
- Constructively evaluate your own work and the work of others in the class.

Required materials.

By the end of the second week, you will need to have:

1. A Jump Drive (a big one to carry around your work from home to lab to laptop).
2. One big sketch/marker pad (for brainstorming and/or hand-drawn concepts).
3. Joined the class Facebook group (either as yourself or with a secondary account)

Recommended Textbooks (not required, but not for you to ignore).

- Advertising Concept and Copy by G. Felton (the newest edition).
- The Advertising Concept Book by Barry
- Made to Stick by Heath and Heath
- Hey Whipple, Squeeze This by Sullivan
- Ogilvy on Advertising by Ogilvy

Recommended Online References.

Get in the habit of looking at ads all around you and trying to figure out what made them tick. **On Day 1 we'll discuss some** recommended resources for that - there are plenty more (and seriously, look at the world around you - learn how to screen cap your phone and your computer - take tons of pictures - bring in everything and anything). Sometimes I will see something cool and make you read it for discussion. If you bring me something cool (not a case study) and I use it in class you'll get extra credit.

Creative Resources.

It's 2015. There are all sorts of tools out there to help you do/learn great creative work (Lynda, Canva, etc). I'll go over some of them in class. You'll bring some to class for the benefit of everyone. We'll learn together.

Attention Expectations.

I hate meetings where people are on their phones, on their laptops, or otherwise not engaged. This isn't the way we improve as creatives. I hate it at work, I hate it in class. Don't do it.

Homework: One Ad "Case Study" A Week.

There will be a standing homework assignment to bring in one ad a week. This doesn't mean just submit it. This means think critically about why it worked and be ready to present your findings to the class (format for this will be shown week 1). This homework will be tweaked slightly depending on the "unit" we are covering. Presentation and participation points will be given based on these case studies - so just because you're not presenting doesn't mean you shouldn't/don't have an opinion. You should be able to cite a source (recommended book, another ad/campaign, thought leader in the space) if you're challenged on a point in a case study - this is what the recommended readings/resources are for.

The "Do Now."

Every class we'll start with the "Do Now." The "Do Now" will be a quick creative assignment to get our brains working and keep us thinking on our feet. The "Do Now" will be a "pass/fail" assignment. If you're here for it and you put effort into it - you get credit. If you don't, you won't.

"Professional" Execution.

You're expected to execute and express your ideas as if you were presenting to a creative director and/or client. This means you'll have flexibility in the tools you use and the way you present (paper, digital, particle board, interpretive dance, whatever). This also means that the standard for ANY presentation/ad is going to be a creative director and/or clients. This means PROFESSIONAL. Not having command of the tools you need to express your creativity is NOT an excuse for unprofessional work.

Rolling With The Punches.

Advertising/Creative is a dynamic business - there's always something unexpected around the corner. Be prepared to think on your feet and improvise when/if required. The course schedule won't change drastically (if at all) - but things might be swapped around depending on where we're at.

Creative Reviews/Presentations.

There will be four "creative reviews" that serve as your exams. Each one will be the culmination of that unit of study. Each one will have different expectations based on its unit. Each one will also be another potential piece for your final presentation/portfolio.

You will make a professional-quality, 8-10 minute presentation at each stage. You can present in creative pairs (copywriter + art director defined) for the first 3 CRs, but the last CR must be presented alone.

The goal of the reviews is test your ability to sell and defend your ideas and executions in a clear, concise and confident manner across all stages of the creative process.

Pretend you're talking to your boss/creative director for these reviews.

For the presentation - pretend the class is a roomful of stuffed-shirt, boring business people with lots of money to spend on a creative campaign. Convince them that your idea is the one they should invest in. You can use Powerpoint to complete their final presentation or some other method - poetry, performance art, Japanese Kabuki or charades (j/k). Just be sure to be creative.

Critiques.

Creativity is subjective. In this spirit, I'll include student critiques at every review and presentation. You will be selected to join me in a critique without any warning. At least one student critic will be a part of each individual review/presentation. They must critique the work presented. Others in the class will be invited to critique depending on time - this will also affect your final "critique" grade.

Critiques aren't meant to hurt; they're meant to help you learn and progress. The people who do the best work solicit criticism, resulting in a better product. If you hide from criticism or refuse to respond to it, your work cannot improve. Every one of you will get feedback on every piece of work you do in this class. It may come from your instructor or from your peers. Welcome it. It's necessary to be creative.

One final note, this class is part subjective, part objective. This means that even if you do poorly on the executions, there are objective measures (homework, participation, etc.) that provide additional points to your grade.

How Grades Are Made.

- The "Do Now" + Homework (30%)
 - o (31 DoNows per semester)
- Four Creative Review Presentations (40%)
- Participation in Case Studies (10%)
- Presentation of Case Studies (10%)
- Critiques (10%)

Presentation/Assignment Grading Criteria.

Research.

Do you have the requisite knowledge/insight in the ad category assigned? Have you learned about the target market, what motivates them and what doesn't? Do you have sources or convincing anecdotes? Did you pull from the brief or extend it in some way?

Strategy.

Do you have a good plan for positioning your product in the marketplace? How will you use media to get your message across? Should you use alternative media?

Concept.

Is your idea fresh? Extendible? Effective? Is it appropriate for your campaign, or is it a stand-alone ad?

Presentation.

Were you professional, organized, enthusiastic, thorough, clear and compelling?

Craft / Execution.

Is your layout well designed? Is your body copy tight, memorable and evocative? Do the layout and copy work well together? Is the material presentation of your work attractive? Does the typography work? Does the design and copy fit your target audience and the product? Are your visuals appropriate and arresting?

Originality.

Do we want to run down the hall and show your work to every person we see?

Can you create a unique, interesting way of looking at the product or service, so that people actually want to hear what you have to say about it?

Collaboration / Critique.

Are you adding to other's ideas? Are you bringing your perspective and forming it?

Grade Scale.

Mix of "Leo's Human Kind" and goldfish syllabus

- 1 (60%) - Destructive
- 2 (65%) - No idea
- 3 (70%) - Invisible
- 4 (75%) - I don't know what this brand stands for
- 5 (80%) - I understand the brands purpose
- 6 (85%) - An intelligent idea
- 7 (90%) - An inspiring, beautifully crafted idea
- 8 (95%) - Changes the way people think and feel
- 9 - Changes the way people live
- 10 - Changes the world.

Groups/Partnering

First off - get to thinking like the class is one big group project. We're all here to improve each other - so you should be engaged in others work and helping. You can choose to partner with someone in class for all creative reviews. You will present CR1-3 together as a team if you choose. You must present the final creative review yourself - even if you partnered with someone. You may partner with the same person or different people for each CR. You must let me know if you are partnering with someone for a CR. I reserve the right to surprise you with a partner on at least one CR.

Creative partners MUST choose a specialty. One of you MUST have a focus on art and the other must focus on copy. You'll both get the same grade if you partner - so these aren't strict roles. Once you choose to partner, I will assume that's your partner for that CR. It'll take a lot for me to undo this - so choose carefully and recognize that this is how agencies work. Please come and see me ASAP if you have issues with your partner that you think will affect your grade/presentation.

Other Grading Factors.

I will also take into account attitude, behavior, effort and the like in your final grade (the intangibles). No one wants to work with an awesome creative mind who is terrible to work with. This may result in a higher or lower grade.

Guest Lecturers.

There may be guest lecturers on various subjects. You'll be expected to pay attention/learn and implement their lessons to your work.

Revisions + Grading.

If you get lower than a B on any given presentation you'll be able to revise and resubmit for a higher grade. See me if you'd like to revise. I will give you a deadline for revisions that must be met. If you tell me you're going to revise and don't or don't put any effort into it - it will affect your original grade. Late revisions will not be accepted and will affect your original grade.

Coming Into Class Late.

We are all late from time to time, but now is the time to get used to getting to meetings (class) on time. The "Do Now" will be presented 5 minutes after class starts. If you're not there for the "Do Now," you miss out on those points.

General rule of thumb is 5 minutes is annoying, but okay. 15 minutes you may as well have missed the meeting.

I reserve the right to take off points if you come in late, threw your homework together before class or were working on it prior to your presentation. If you come to class more than 30 minutes late, you will not be counted as having attended class that day. Regardless of the technical aspects, it is just rude.

Absences & Late Work.

There is a high correlation between regular class attendance and the best grades. I reserve the right to reduce your final grade 1/2 letter grade for each unexcused absence after one. An absence is excused for urgent personal / family health conditions certified by a physician / counselor, religious holiday, certified University business or participation in a University sporting event or certified military obligation.

Please do not schedule non-urgent doctor's appointments (dental check-up, physicals, etc.) during class time, as these will not be excused. Your participation is necessary for success in this class.

Makeup work for excused absences will be due the next class or lab period. If you missed class and it was excused, it is your responsibility to ask for any assignments, handouts, etc. in the following class period.

You may miss a class meeting (class or lab) once without an explanation (without credit). Notify me before you do. Remember, this will count as your "missed" Do Now. I will not review material that has already been covered in class. If you choose to miss class, acquire the missed handouts, notes and / or explanations of missed material from your classmates.

Throughout the semester, there will be homework, presentations and other tasks allowing you to create original concepts. With that, keep in mind the deadlines. An in-class assignment due to an unexcused absence or not having your materials on the due date / time, credit will not count. You may not present an in-class assignment ahead of time in lab. You must be physically present to present your ads in lab.

Homework can be turned in early, but not late. Late work will not be accepted. Many students have experienced computer errors in turning in their assignments. It is a great idea to turn in your work during normal business hours. If you should have a problem, you will be able to contact the UF Computing Helpdesk (392-HELP) to help you with turning in the assignment.

Turning In Homework.

Homework should be either emailed to me or printed BEFORE class and brought it - depending on the assignment. Due dates will be included with homework assignments. They should be in PDF format. PDF is the friendliest file format to save your work to ensure correct viewing. Compress your PDFs to a maximum of 5 megabytes if you're emailing them to me.

Students with Disabilities.

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation of the student who must then provide this documentation to the instructor when requesting accommodations. If you have a disability, you'll need to make an appointment with me to discuss your accommodations. Don't try to throw **me** your disability letter and run! If your disability requires special testing arrangements (eg., extra time, quiet environment), you will be taking your exams at the disability office and not in the building. You will also need to keep track of the appropriate paperwork for this.

The Honor Code.

Preamble: In adopting this Honor Code, the students of the University of Florida recognize that academic honesty and integrity are fundamental values of the University Community. Students who enroll at the University commit to holding themselves and their peers to the high standard of honor required by the Honor Code. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action. A student-run Honor Court and faculty support are crucial to the success of the Honor code. The quality of a University of Florida education is dependent upon the community acceptance and enforcement of the Honor Code. The Honor Code: We, the members of the University of Florida community, pledge and hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

“On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

For more information about academic honesty, contact Student Judicial Affairs, P202 Peabody Hall, 352-392-1261. You can review UF's academic honesty guidelines in detail at: www.dso.ufl.edu/judicial/procedures/honesty-bruchure.php.

FAQ.

Q: *I have no desire to pursue a creative career. Why do I have to take this course?*

A: No matter what avenue of advertising you ultimately pursue, or career path in general, you will need to think creatively. It will always help you to understand how advertising is “constructed” and what differentiates good creative from bad. My goal is that, after this class, you never get to say “I’m not creative” - even if you’re in a “non creative” position. Finally, you may discover a talent for creative work that you did not know you had. Frequently students decide on creative careers as a result of taking this class. In most careers outside of creative, you will still have to come up with creative ways to solve problems.

Q: *Is this an easy class, because I’m taking a full course load / working / not very motivated?*

A: This class requires you to work outside the classroom to complete assignments. If you use your lab time wisely, this outside time can be minimized, but not eliminated. We give you opportunities to redo your work for “upgrades,” but again, this requires time. There is no short cut to learning how to create arresting, quality advertising. This class requires concentrated effort. Please plan your schedules accordingly. Also, keep in mind, everyone is not able to “turn on/off” being creative. Sometimes a great idea will appear at the strangest of times. Have a notepad or sketchbook nearby. Also, it is very hard to schedule time to “be creative.” Don’t wait until the last minute.

Q: *Do I have to finish my work on the computer?*

A: You are not required to do so. Well-executed and hand-drawn work is just as likely to earn an “A” as computer-generated work. However, it behooves you to learn and experiment as much as you can about various tools/software while you are in this class. These skills greatly enhance your marketability after you graduate. Also the only way to learn them is to practice!

Q: *Can we make our final presentation as a team?*

A: No. Each person gets a solo presentation grade.

Q: *Isn’t creative totally subjective?*

A: Not entirely. Good writing is good writing. You either grab attention or you don’t. A designer either uses / maximizes design principles or he/she doesn’t. Your campaign is either cohesive or not. However, ultimately we will evaluate the level of your creativity. The good news is that there are objective measures of “creative exercise” we use, like the “do nows” and the case studies.

Q: *How should I ask someone if my ad is good?*

A: Naturally people (friends, parents or strangers) aren’t going to want to offend you or hurt your feelings. So ask them if they “get” your ad. If you have to explain anything to them, then go back to the drawing board. It often helps to have them explain it to you.

Think you’re not creative?

For many of you, the idea of “being creative” may be uncomfortable. However, while some people may be more creatively gifted than others, anyone can develop their creativity

to a greater degree. You WILL pass this course if you try. Let's establish collaborative relationships, critique and guide one another. Your work will be better for it.

"Properly practiced creativity can make one ad do the work of ten."
Bill Bernbach

TENTATIVE COURSE SCHEDULE

1. CONCEPT (8/24 - 9/21)

- ⇒ Intro Class/Industry 101
- ⇒ Insights/Briefs/Setup
- ⇒ Brainstorming/Concepting/Ideas/Critiquing
- ⇒ ADLOBS: Mood Boards/Idea Statements/Demonstrative Visuals
- ⇒ CR1 - Pitch Your Concept (Tentatively 9/21)

2. EXECUTE (9/28 - 10/12)

- ⇒ COPY: Headlines/Subheadlines/Manifestos/RTBS
- ⇒ VISUALIZATION: Typeface/Design Basics/Tools
- ⇒ FORMATS: Video boards, Interactive Ideas, Banner key frames,
- ⇒ CR2 - Execute (Tentatively 10/12)

3. EXTEND (10/19 - 11/9)

- ⇒ Traditional Media (scaling)
- ⇒ New Media
- ⇒ Gamification
- ⇒ CR3 - Extend (Tentatively 11/9)

4. SELL (11/16 - 12/7)

- ⇒ Why You Love This
- ⇒ Presentations + Public Speaking
- ⇒ Clients
- ⇒ Now What Professional Help
- ⇒ Present Your Portfolio Test (Job Interview - Exam Week)