UNIVERSITY OF WATERLOO: ENGLISH 408B
The Discourse of Advertising
Dr. Jay Dolmage

It's A Great Time To Be Alive

Mon and Wed, 11:30 to 12:50 – Fall, 2010

The Happiest Place On Earth

PAS 1229 is our regular classroom. But we will be in the library FLEX LAB most Mondays, and in the ECH 1205 labs some Wednesdays. Be sure to always check the syllabus for our location.

Reach Out And Touch Someone

Jay’s Office Hours: 10:30 to 11:30 Mon/Wed
324 Hagey Hall
Office hours provide us with an opportunity to talk one-on-one. You may drop in during these times or make an appointment with me for another time to talk about any questions or comments you have about your progress in the course.

Empowering The Internet Generation
dolmage@uwaterloo.ca
I am happy to communicate with you via email as well, and you can expect that I will respond to you within 6 hours Monday through Friday.

Can You Hear Me Now?

My office number is 519.888.4567 x31035

Don't Leave Home Without It

Course Texts:
Barry, Pete. The Advertising Concept Book.
Additional readings will be collected in a course pack that you can purchase from the bookstore.
Just Do It

This course takes a rhetorical approach to the study of advertising, emphasizing questions of audience, context, language, design, medium, and delivery. Students will examine important developments in twenty-first-century advertising practices, and will learn techniques for critical analysis. We will begin the class with a series of short rhetorical and discursive analysis activities, mounted on individual blogs. You will be expected to develop the vocabulary and tools to critically analyze advertisements.

Change We Need

This course also introduces students to writing and editing advertising copy. The second major assignment will be a “remix” or “subvertisement” of an existing advertising campaign. Students will take a prominent ad campaign and, using the critical tools we’ve practiced, develop ways to improve upon it, shift it across mediums, repurpose it, or subvert its message. Students will be expected to develop a proposal and execute a print advertisement, and then to write a short reflection on their process. You are expected to have the technological skills to carry out the campaign in your chosen medium/s.

Write the Future

The final (and major) assignment in the course will be the development of a full advertising campaign to promote an existing entity. You will be expected to move from a researched strategy, to a creative brief, to a series of concepts, to a campaign portfolio, including a “long copy” advertisement, poster, and the concept for one other “alternative” form of your choice. You are expected to have the technological skills to carry out the campaign in your chosen medium/s. You will also write another short reflection on your creative process.
As I just detailed, you will create three major projects in this class, and this work will represent the bulk of your course grade. You will always receive comments on drafts of your projects to give you a sense of how they can be revised, and you'll have time to do so. This course is oriented around the idea that you need to learn ongoing processes of creation, reflection, and revision.

For the blog, I will read posts from week to week, but I will also assess and comment on your blog more extensively over the Thanksgiving break, in order to give you some ideas for revision and expansion. The blog will receive a final grade at the end of term, so you can revise and expand posts all semester. When the remix/subvertising assignment is submitted, I will read and respond to it, giving you suggestions for revision, and then you will have an opportunity to revise this project once before the end of the semester. In the week before the campaign project is due, you will meet with me one-on-one and I will offer feedback for revision.

Participation is assessed based not only on attendance, but also on your investment in class activities and discussion, and your ability to respect and work well with others. You are expected to write a lot, talk a lot, and to engage in group-work and collaboration a lot. The advertising world (and the entire world!) is about working together. I also personally value collaboration as a key educational goal. I take participation very seriously, and you need to take it seriously as well.

You are always welcome to talk to me if you have questions about your progress in the class. Success in this class depends on meeting all the requirements, the quality of your critical and creative work, and your willingness to try new perspectives, to revise and rethink, and to take risks. Hard work will be rewarded.

Evaluation:

   Participation & Attendance (20%)
   Analysis Blog (20%)
   Remix/Subvertising Assignment (20%)
   Major Campaign (40%)
English 408B uses only letter grades, not percentages. This is the conversion scale for letter grades:

A+ (95)  A (89)  A- (83)  B+ (78)  B (75)  
B- (72)  C+ (68)  C (65)  C- (62)  F (0)

Are You In Good Hands?

We will all need some accommodations in this class, because we all learn differently. If you need specific accommodations, let Jay know.
You can also seek accommodations through the **UW Office for Persons with Disabilities**.
The OPD is located in room 1132, on the main floor of Needles Hall.
Contact: 519 888 4567 x35082
rlhuard@uwaterloo.ca (Ruth Huard)

Quality is Job One

Standard of Work: This is an upper-level course, and you are expected to be comfortable with the mechanics of writing; that is, to understand and use proper grammar, syntax, and punctuation in order to communicate effectively.
If you need extra assistance with the basics of writing, it is your responsibility to come to office hours or make an appointment for extra help.

Further, you are expected to have basic computer literacy skills, and the technological skills to understand or to quickly learn relevant software and applications for writing and design. If you would like to learn more about the technology available to you, you can always access CHIP, the computer help and information place.

The CHIP is in room 1052 on the north side of the Math and Computer Building (MC 1052).
Hours: 8:00am-4:30pm, Monday – Friday.
Call: 84357 (on campus)
519-888-4357 (off campus)
Email: helpdesk@ist.uwaterloo.ca
Rights and Responsibilities:

Every member of this class— instructors as well as students— has rights and responsibilities to ensure a pleasant and productive experience for all. We are all answerable to University policies governing ethical behaviour (Policy 33) and academic integrity (Policy 71), as well as to those outlining grievance or dispute procedures (Policy 70). Here are some more specific expectations for this course:

Students will:

- be familiar with the university policies that govern their behaviour
- attend all scheduled lectures and tutorials
- arrive prepared: with assigned reading and writing completed, and with the textbooks
- be active participants in their own learning, and respect the rights of others to learn
- give thoughtful consideration to instructor feedback on written and oral work

Instructors will:

- be familiar with the university policies that govern their behaviour
- attend all scheduled lectures and tutorials
- be available for consultation in person and over email as per stated policies
- return short assignments within one week, and longer assignments within 2 weeks
- provide helpful and respectful feedback on student work

Late Work:

Late assignments will be penalized 5% per day late. Both major projects must be completed— you will fail the class if either of the two major projects is not fully completed and submitted, however late. You must also complete all other reading and writing assignments on time. Blogs posted late will be accepted, but will work against your blog grade. Check syllabus for all due dates.

Absences:

You must attend every class session. Students who miss more than two classes are in danger of a failing participation grade. Always bring the relevant course texts to class.

Course Concerns:

If you are experiencing problems with the course or with the marking, you should first discuss your difficulties with Jay. But students who believe that they have been wrongfully or unjustly treated or penalized have the right to grieve; refer to Policy #70, Student Grievance: http://www.adm.uwaterloo.ca/infosec/Policies/policy70.html.
Academic Honesty

All students registered in courses in the Faculty of Arts are expected to know what constitutes an academic offence, to avoid committing academic offences, and to take responsibility for their academic actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offences and types of penalties, students are directed to consult the summary of Policy #71 which is supplied in the Undergraduate Calendar (on the Web at http://www.adm.uwaterloo.ca/infoucal/UW/policy_71.html). If you need help in learning how to avoid offences such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask Jay for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean. Students seeking guidance on academic honesty are urged consult the following page of the Arts Faculty Web site, "How to Avoid Plagiarism and Other Written Offences: A Guide for Students and Instructors" (http://watarts.uwaterloo.ca/~sager/plagiarism.html).

Plagiarism or copying other people’s style or ideas and claiming them as your own is a serious academic offense. Any incident of plagiarism will automatically cause that assignment to fail, could cause you to fail the course, and will be reported to the Dean’s office. For each major assignment you submit, you will also sign and submit an “Academic Honesty Contract” (see the next page).

Procedural Basics

✓ Keep copies of all your work, as hard copy and electronically.
✓ Save multiple versions of all work. If you make changes to project, save the file under a new name. This will allow you to view the development of your work between drafts, show this development to your teachers, and reflect on it.
✓ Save everything. Save peer review comments, adcepts, ads that have inspired you, notes from conferences, pre-writing, all in-class work, and every draft of your projects. Any of these materials might be useful to include in your final campaign portfolio.

Classroom Etiquette

We want the classroom environment to be a positive one for everyone. Together we will create a space that promotes mutual respect, positive discussions, the free exchange of ideas, and the productive use of time. No cell phones in class — if you have it with you, turn it off and put it away. You can use laptops in class only when explicitly instructed to do so.
Academic Honesty Contract For English 109

Please copy this form, complete it, and submit a completed copy with each of your two major assignments.

I have directly acknowledged all outside sources used in the creation of this project, in my reflective memo or in notes accompanying the project.

These other sources may have influenced me and inspired me, but I have created my own work and it expresses something significantly new. This work represents my unique ideas, strategies and viewpoints.

I value creativity and uniqueness. When I use outside sources, I synthesize and critically reinterpret the ideas of others, I don’t just drop them into my text or cut and paste them. I know that if I don’t synthesize and critically reinterpret the ideas of others, and acknowledge them fully by citing them, then I am plagiarizing.

I know that even if I don’t quote directly from a source, I need to be sure to always give credit—even when paraphrasing or summarizing or otherwise borrowing. I know that properly attributing ideas to their owners can also strengthen my own authority.

I know that ethical creativity means more than just avoiding plagiarism. Unique thinkers take multiple ideas, analyze them, contrast them, synthesize them, and then use them to say something unique, while carefully documenting where each idea came from.

I know that “I didn’t know I was plagiarizing” is not an acceptable excuse. If in doubt, I know I can ask my teacher. If in doubt, I cite it. It is better to give too much credit to others than to assume that I don’t need to cite something.

I did receive help in my writing—from peers in my class, from my teacher, and perhaps from others. But I had clear boundaries when asking for help. Nobody did my work for me. I welcomed suggestions and comments from others, reflected upon them, and then made rhetorical choices as I revised. I didn’t steal or borrow ideas from others without acknowledging them. I received guidance and support from others, but I can confidently state that this work is mine.

By typing my name on a project, I am signing a contract with my professor and with the University of Waterloo that states that the ideas contained in this project are my own, and that all ideas that are not my own have been correctly attributed to their owners.

Assignment Title:

Print Full Name:

Signature:

Date:
**Proposed Schedule of Work (Subject to Change):**

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<thead>
<tr>
<th>MONDAY</th>
<th>WEDNESDAY</th>
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<tr>
<td><strong>September 13: Where Do You Want To Go Today?</strong></td>
<td><strong>September 15: Expanding Possibilities</strong></td>
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<tr>
<td>Course Overview</td>
<td>Advertisement Analysis Activities: Rhetorical Figures</td>
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<td>Read and discuss Fletcher</td>
<td>Homework:</td>
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<td><strong>September 20: So Easy, A Caveman Can Do It</strong></td>
<td><strong>September 22: Try It, You’ll Like It</strong></td>
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<tr>
<td>Discuss Logbooks</td>
<td>Art &amp; Copy</td>
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<td>“Diachronic” Analysis Activities</td>
<td>Discursive Analysis Activities</td>
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<td>Discuss Subvertising/Remix Assignment</td>
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<td>Homework:</td>
<td>Homework:</td>
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<tr>
<td>Blog: Tools for analysis.</td>
<td>Read Barthes “Rhetoric of the Image” (don’t worry, we’ll unpack this in class).</td>
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<td><strong>September 27: Think Different</strong></td>
<td><strong>September 29: A Mind Is a Terrible Thing to Waste</strong></td>
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<td>FLEX LAB</td>
<td>Discussion: Gender, Sex, Sexuality</td>
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<td>Unpacking Barthes</td>
<td>Homework:</td>
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<td>Blog: Identity Profile</td>
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<td>Homework:</td>
<td>October 6: Think Outside the Bun</td>
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<td>Read Shields and Heinecken, &quot;Signs of the Times: A Semiotics of Gender Ads.&quot;</td>
<td>The Yes Men</td>
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<td>&quot;*g: Semiotic analysis.</td>
<td>Discussion: Culture Jamming, and Online Examples</td>
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<td><strong>October 4: You’ve Come A Long Way, Baby</strong></td>
<td>Homework:</td>
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<tr>
<td>FLEX LAB</td>
<td>Read Freeman and Chapman, “Glossary: Gone Viral? Heard the Buzz?”, Griner, “Beyond Breakout”; Penenberg, &quot;How Much Are You Worth to Facebook?&quot;</td>
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<tr>
<td>The Persuaders</td>
<td>Blog: Online advertising.</td>
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<td>Discussion: Gender, Sex, Sexuality</td>
<td>October 13: A Social Utility That Connects You With The People Around You</td>
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<td>Discuss Identity Profiles</td>
<td>ECH 1205</td>
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<td>Homework:</td>
<td>Discuss Remix/Subvertising Assignment</td>
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<td>Read Klein, “The Brand Expands” and “Culture Jamming”; Potter, “Revenge of the Brands”; Lasn, “DeMarketing Loops”</td>
<td>Facebook Experiment</td>
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<td><strong>October 11:</strong></td>
<td>Homework:</td>
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<td>THANKSGIVING HOLIDAY</td>
<td>Read Lindstrom, “This Must Be The Place.&quot;</td>
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<td><strong>Jay will assess your blogs and offer feedback for possible revision or expansion.</strong></td>
<td>Blog: Facebook reflection.</td>
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<td><strong>October 18: Billions Served</strong></td>
<td><strong>October 20: Power is Nothing Without Control</strong></td>
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<td>FLEX LAB</td>
<td>Discuss Demographics and Marketing Science</td>
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<td>Advergames Activities</td>
<td>Neilson Activities</td>
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<td>Remix/Subvertising Proposal Due</td>
<td>Homework:</td>
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<td>Homework:</td>
<td>Draft Remix/Subvertising Assignment</td>
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| **October 25: You've Always Got Time...**<br>Subvertising Workshop<br>**EX LAB**<br>Homework:<br>Revise Remix/Subvertising Assignment | **November 1: Have It Your Way<br>FLEX LAB**<br>Discuss Major Campaign Assignment<br>Discuss "Basic Tools"
| Brainstorming clients – questions for research<br>Homework:<br>Read ACB 41-89; Begin reading AIDLLA Chapter Two; Research your client | **November 3: Where's The Beef?**<br>Discussion: Creative Briefs, Concepts, Campaigns<br>Discussion: Client research
| Creative Brief brainstorming<br>1-in-10<br>Remix/Subvertising Assignment will be returned with comments, and can be revised before the end of the semester. | Homework:<br>Read ACB 90-153; Continue reading AIDLLA Chapter Two; Collect Adcept and Mood Board Materials |
| **November 8: Welcome to the Human Network<br>FLEX LAB**<br>Adcepts and Mood Boards<br>Researched Strategy Due (email)<br>Homework:<br>Read ACB 229-251; Read ACB Chapters 7-12 as applicable. Create Creative Brief. | **November 10: Snap, Crackle, Pop!**<br>Collaborative Workshop<br>Creative Brief Due Friday the 12th<br>Homework:<br>Read ACB Chapters 7-12 as applicable. Draft Long Copy ad. | **November 17: Let's Make Things Better<br>ECH 1205**<br>Poster workshop<br>Homework:<br>Read ACB and AIDLLA as applicable. |
| **November 15: Be All That You Can Be<br>FLEX LAB**<br>Discussion: Techniques of Alternative Advertising<br>Long-Copy workshop<br>Homework:<br>Read AIDLLA Chapter Three; Draft poster (hand-drawn layout) | **November 22: Democracy in Action<br>FLEX LAB**<br>Alternative Strategies workshop<br>Homework:<br>Read ACB and AIDLLA as applicable | **November 24: The Relentless Pursuit of Perfection**<br>One-on-one conferences with Jay<br>Homework:<br>Read ACB and AIDLLA as applicable. |
| **November 29: It Keeps Going, and Going, and Going...<br>FLEX LAB**<br>Portfolio creation; Reflection | **December 1: Impossible Is Nothing**<br>Major Campaigns Due | **There will be no exam in this class.<br>Final projects will be returned by December 10th.** |
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BLOG ASSIGNMENT: Expanding Possibilities

In the first week of class, you will be expected to mount a personal 408B class blog, through a free service such as Wordpress. I will maintain a page that links to all class blogs (http://408b.wordpress.com/). Each class session through the first month of classes, you will be given a prompt for a blog posting. The posting will often be directly connected to a set of readings or a class discussion. The goal of the blog is to help you expand your critical toolbox, taking difficult theoretical and rhetorical tools for interpretation, and putting them into action. Understanding these interpretive tools will later allow you to create better ads yourself.

You are expected to write on the blog for homework, to show that you are understanding, critically applying, and synthesizing sometimes-difficult class concepts. But the blog is also a place to be creative – to find your own links, explore your own ideas, and air your own opinions.

Please pay attention to the language and directions used to describe each of the blog postings when they are given as homework. I will make my expectations clear. Blog posts should generally be about 400 words in length, and do not need to be perfectly composed, though they should be written carefully (and can be revised later). The tone can be conversational, but must be academic. You will want to support ideas and interpretations with relevant quotes and links.

There will be approximately 8 blog postings assigned. I expect you to complete all 8, and you should feel free to add postings of your own creation as well, if you want (this is your blog). I will read posts from week to week, but I will also assess and comment on your blog more extensively over the Thanksgiving break, in order to give you some ideas for revision and expansion. I will give you a grade at that point, so you know where you stand on the blog. But the blog will not receive a final grade until the end of the semester, giving you time to go back and revise.

A: The writing is well-developed, original, and succeeds in mastering new techniques and knowledge. The writing shows risks that work. The author clearly understands class concepts, and can also critically apply them to novel examples and synthesize or combine difficult concepts. The author goes above and beyond.

B: The writing has been done with considerable care and attention. It is developed and detailed. The author understands class concepts and can critically apply them to novel examples.

C: The writing is acceptable. The student needs to spend more time or thought on the assignment. The author misunderstands class concepts. Postings may be missing.

D: The writing is unacceptable. It may be unfinished or inappropriate to the assignment.
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REMIX/SUBVERTISING ASSIGNMENT: Let's Make Things Better

After you have experimented with, exercised, and mastered some critical and rhetorical skills through the blog assignment, class discussions, and class activities, you will be ready to begin applying these ideas creatively. The second major assignment will be a “remix” or “subvertising” of an existing advertising campaign. You will take a prominent ad and, using the critical tools we’ve practiced, develop ways to improve upon it, shift it across mediums, repurpose it, or subvert its message. We will explore the concepts of the “remix,” “subvertising” and “culture jamming” thoroughly in class. And we will try our hands at this remixing or subverting of ads as an entire class first.

Then, you will find an ad or campaign that you think can or should be done better or differently, or needs to be subverted. We will look at lots of examples of this kind of work.

You will be expected to develop a proposal and execute a print advertisement, and then to write a short reflection on the creative process.

We will work a lot in class to develop these ads, workshop them, and revise them. You will be expected to collaborate closely with others, and to give input and ideas to shape the projects of others, just as they shape yours. Note that the grade descriptions make explicit reference to your ability to work with others.

You are expected to have the technological skills to carry out the campaign in your chosen medium/s. Choosing the right strategy to fit your technological skills is part of the challenge here. I will provide as much access as possible to technology so that you can execute this project, but you are expected to be able to access your technological needs outside of class time as well.

When the remix/subvertising assignment is submitted, I will read and respond to it, giving you suggestions for revision, and then you will have an opportunity to revise this project before the end of the semester.

A: Superior projects will demonstrate originality and rhetorical sophistication that go beyond the requirements. A project at this level is composed of well-edited elements that consistently show a clear, connected sense of audience, purpose, and development. The author is able to analyze his or her own work, reflect on it, and revise/rewrite accordingly. The project takes risks that work. The author will also freely engage with other students and work to make their projects better, as well.

B: In strong projects, the elements succeed in meeting their rhetorical goals in terms of audience, purpose, and genre conventions without need for further major revisions of purpose, development, audience, or style/mechanics. The author is able to reflect on his or her own work and make some choices about revision. The writer takes risks, although they may not all be successful. The author is a good classroom citizen during the collaborative process.

C: Satisfactory projects meet the basic requirements, yet the work would benefit from further revisions of purpose, development, audience, or style/mechanics (or some combination) and a stronger understanding of rhetorical decision-making. The writer composes across tasks at varying levels of success with some superficial revision. The writer has taken some risks and exhibits some style.

D: Weak projects do not fully meet the basic evaluative standards. Most elements are brief and underdeveloped. These elements show a composing process that is not yet elaborated or reflective of rhetorical understanding. Elements generally require extensive revisions to address problems with purpose, development, audience, and/or style and mechanics.
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MAJOR CAMPAIGN ASSIGNMENT: *Think Outside the Bun*

The final major assignment in the course will be the development of an advertising campaign to promote an existing entity. This entity could be a product, a cause, or anything that you feel needs to be promoted.

The Process: You will be expected to develop a researched strategy, illustrating your understanding of the entity that you will promote, its audience, and a range of relevant processes and ideas that might be used to advertise it. We will use “adcepts” and “mood boards” to workshop these ideas. This will turn into a creative brief, a formally written memo outlining your understanding of the entity and its promotion needs and limitations. We will then further workshop a series of concepts, rough ideas of what you might do to create an advertising portfolio for your entity, until you are ready to narrow down your scope and begin creating your final portfolio.

The Product: The full campaign portfolio must include a “long copy” advertisement, a poster, and the concept for one other “alternative” form of your choice. This “alternative” part of the portfolio could be a multi-platform or cross-platform strategy. Your two course textbooks show you hundreds of great examples. Remember, creative people always borrow and re-purpose ideas, so you can do so too – so long as you do so ethically.

You are expected to have the technological skills to carry out the campaign in your chosen medium/s. **Choosing the right strategy to fit your technological skills is part of the challenge here.** I will provide as much access as possible to technology so that you can execute this project, but you are expected to be able to access your technological needs outside of class time as well.

A: Superior campaigns will demonstrate originality and rhetorical sophistication that go beyond the requirements. A project at this level is composed of well-edited elements that consistently show a clear, connected sense of audience, purpose, and development. The author is able to analyze his or her own work, reflect on it, and revise/rewrite accordingly. The project takes risks that work. This project would be a very successful real-world campaign. The author will also freely engage with other students and work to make their projects better, as well.

B: In strong campaigns, the elements succeed in meeting their rhetorical goals in terms of audience, purpose, and genre conventions without need for further major revisions of purpose, development, audience, design, or style/mechanics. The author is able to reflect on his or her own work and make some choices about revision. The writer takes risks, although they may not all be successful. The author is a good classroom citizen during the collaborative process. The campaign would not be out of place in the real world.

C: Satisfactory projects meet the basic requirements, yet the work would benefit from further revisions. The writer composes across tasks at varying levels of success with some superficial revision. The writer has taken some risks and exhibits some style.

D: Weak projects do not fully meet the basic evaluative standards. Most elements are brief and underdeveloped. These elements show a composing process that is not yet elaborated or reflective of rhetorical understanding. Elements generally require extensive revisions.
You will also write another short reflection on your creative process at the end of the semester. In this reflection, you will want to give credit to others for the help they have offered you, and also speak to the ways that you may have borrowed ideas or inspiration from diverse sources.

In the week before the campaign project is due, you will meet with me one-on-one and I will offer feedback for revision. But you will also get a lot of help from your peers with this entire campaign. We will work a lot in class to develop these campaigns, workshop them, and revise them. You will be expected to collaborate closely with others, and to give input and ideas to shape the projects of others, just as they shape yours. Note that the grade descriptions make explicit reference to your ability to work with others.