

**Instructor:** Scott Walus, Ph.D.      **Office:** 1810 Coleman Hall  
**Email:** smwalus@eiu.edu      **Office Hours:** M 6-8 p.m. / T&R 1-2 p.m.

### **Required Materials:**

There is no text book to purchase, however, as this is an applied class, you are required to bring the following:

- A USB drive / external hard drive to obtain all of the course readings for the semester, a paper notebook, and a writing utensil.

### **Course Description**

A broad review of the research and practice associated with advertising, organization of the advertising industry, role of advertising in promotion, types of advertising, and various media vehicles. Evaluation of media in relationship to marketing objectives and critical analysis of advertising processes.

### **Course Objectives**

- Develop a theoretical understanding about advertising messages and audiences.
- Understand the relationship between advertising message and medium.
- Generate a theory of audience processing.
- Reconstruct new messages out of deconstructed signifiers.

### **General notes:**

1. I expect you to read and contribute to the discussion in class.
2. I expect thoughtful contributions in your writing and in discussion.
3. I do not accept late work of any type (although I will always gladly take it early with the exception being your extension coupons).
4. I do not accept assignments through email or in digital form.
5. Panthermail ([smwalus@eiu.edu](mailto:smwalus@eiu.edu)) and face to face are the ways to interact with me.
6. I expect you to show up to class and get engaged. We get to talk about advertising and media for a semester and analyze a large array of texts. You should be as excited as I am to do so.

### **Attendance/Participation**

While there is no attendance policy in the course, each meeting requires you to gather information before class. I expect you to bring to class what is requested and type a response to the prompt (listed beneath each day as “bring”). These go toward the 9 of 24 points of the semester. You can only get these points by being in class and bringing what is specifically requested. There is absolutely no opportunity to make these up, you must be here within the first five minutes of class, and you must stay for the duration of the class period to receive the points.

### **Criteria for Evaluation**

Defining Advertising	2
Tracing Message & Medium	4
Audience Processing Model	6
Reconstructing Advertising Messages	3
“Brings”	9

These are typed responses to a concept that the day's reading discusses or some other

related example/response. There are 28 “brings” in total meaning 3 brings = one point. These are due at the beginning of class and you must be present in the class to get credit

Total points:

24

### **General Grading Guidelines**

Projects in the professional world do not receive partial credit. They are either of professional quality or not. However, projects of a professional quality seldom happen on a first draft. They nearly always require revisions that ultimately improve the project. The assessments in this class will mirror the professional world of event planning and management.

- All assignments are assigned orally. (There is always substantial time for clarification in class.)
- You must have your project in class during the class that it is due or else you cannot make revisions, and therefore receive a zero.
- There is only the score of full points or zero. The score of full points will be awarded to technically proficient projects that communicate brand well, as well as meeting all other criteria assigned.
- All feedback on the project will be received orally in class and must be incorporated in order to receive the full points. (Take notes during the feedback).
- If you get a zero, you have until your event to redo the project and present it publicly in class. Any assignments not directly related to the event are due at the beginning of Week 14. If it meets the quality required, you receive full credit. You may re-present as many times as necessary and you may re-present the project at the beginning of any class period. Additionally, just because you make revisions, does not guarantee points. The project has to be right. This can take one draft or four.
- I am on your team and will do everything I can to help you get the project to this level of quality. We serve the product, not our egos!

There are several advantages to this grading process. First, it mirrors a professional environment, where your work is not complete until it is ready for the public. Secondly, it rewards good work with full credit. Third, it allows for revision, which is an invaluable skill and will motivate you to do quality work as you must stand by your work. The drafting process is an invaluable one. Unlike other classes “just getting it done” does not get you points; it must be right.

Grades will be assigned as follows:

**100-90% = A      89-80% = B      79-70% = C      69-60% = D      59- 0% = F**

### **Cell Phones & Digital Devices:**

No cell phone / tablet / digital device usage is allowed in this class. Unless directly directed to use the device for in-class research or if you inform the professor about an urgent situation where someone will be contacting you, device usage is banned. This classroom is a space for complex thought and conversation. In order to have complex thought and conversation, you need to be present without disruption.

A Massachusetts Institute of Technology study demonstrated that it is impossible for the brain to multi-tasking and any attempt to do so “ruins productivity, causes mistakes, and impedes creative thought.” Disrupting a thought process by checking digital content is not good for learning or the generation of new ideas. Checking your phone also makes class time emotionally less enjoyable. The National Institute of Health found that a rise in anxiety and stress is directly related to problematic cell phone usage. If you believe you will have a difficult time abstaining from digital devices, you are not alone. A Baylor

University study found that 60% of college students felt mentally and physically addicted to their cell phones.

In order to encourage a singular focus, I will not accept whatever assignment is due that day from you and you will receive a zero on it if you look at your digital device during class. This is any glance at a cell phone or table. If you are choosing to take notes on a lap top, this includes literally anything besides a word processing document being open. There are no warnings. If you continue to look at the device, you will lose a previous “bring” point for each infraction. To add some spice to the equation, if I miss the infraction, and your classmate informs on you, he/she gets the “bring” point taken from you.

I run a classroom that places a premium on showing up and engaging with a topic. Under this system, conversations are more intriguing, students report a deeper understanding of material, and every class period goes by faster. “Be here now,” as there is no advantage to thinking about somewhere else.

### **Academic integrity:**

Students are expected to maintain principles of academic integrity and conduct as defined in EIU’s Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards. You are expected to write your own papers and generate your own answers on quizzes and exams. Plagiarism and academic dishonesty will not be tolerated. Consequences of academic dishonesty range from failing of the course to expulsion from the university.

### **Students with disabilities:**

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

### **The Student Success Center:**

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](http://www.eiu.edu/~success)) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581- 6696, or go to 9th Street Hall, Room 1302.

### **Student Standards:**

All faculty in the Department of Communication Studies are expected to uphold the standards of good scholarship and we expect our students to do the same. Students earning a degree in Communication Studies will develop superior reasoning/critical thinking, argumentation, writing and presentational skills while also building comprehensive knowledge of their content area. Students in Communication Studies classes will be expected to read all assigned materials, write extensively, complete their own work, and engage in respectful interactions in the classroom. We, as a faculty, agree to hold our students to these standards.

### **Tentative Course Schedule**

**(Note: I reserve the right to adapt this schedule as the semester progresses)**

### **Defining Advertising**

Week 1

T - Introducing advertising

R - Defining advertising

Danesi - "Ch. 1 – What is Advertising?"

Bring: A list of every ad on every platform/medium that you encounter for a two hour period. Be comprehensive and pay attention for even peripheral instances.

Assign: Defining Advertising

Week 2

T - Defining Advertising

Hood - "Introduction & Ch. 1- "The Birth of Advertising and Commercial Culture"

Bring: Construct a timeline of the history of advertising. Include at least ten events. Make a note of the watershed moment for physical media, electronic media, and digital media.

R – Advertising Industry / Marketing

Danesi - "Ch. 8 - Marketing"

Dirksen, Kroeger, & Nicosia - "Ch. 1 – The Advertising Industry"

Bring: Detail the relationship between advertising, marketing, and branding. Create a Venn diagram to demonstrate.

## **Symbolism in Advertising**

Week 3

T – Semiotics and Advertising

Danesi - "Ch. 2 – General Techniques and Strategies"

Bring: Find one ad and trace 10 manners by which the producers attempted to make meaning. For each, list out the signifier (the symbolic element we can see) and the signified (the meaning they attempted to make).

R – Floating Signification and Interpellation

Goldman & Papson - "Introduction: Advertising in the Accelerated Age of Meaning"

Goldman & Papson - "Ch. 1: Sign Wars"

Bring: Three ads. One should demonstrate interpellation, one should demonstrate floating signification, and one should demonstrate lifestyle branding. Include at least two sentences on how each of the ads accomplish this.

Week 4

T – Deconstructing Meaning in Messages

Danesi - "Ch. 7 – The Meaning of Ads"

Bring: Two ads that exploit binaries to construct meaning. For each, include a list of at least five binary oppositions happening in the ad.

Due: Defining Advertising

R - Time and Place

Goldman & Papson - "Ch. 4: Memory and Place"

Klein - "Pop Music and Cola Advertising"

Bring: An ad that exploits authenticity and an ad that exploits nostalgia. Include a few sentences for each demonstrating how each ad accomplishes this.

Week 5

T - Advertising and the Semiotics of Brand

Oswald - "Structural Semiotics and Marketing Research"

Rosengren and Dahlen - "Past Experiences with Ads and Consumer Willingness in Future Ads"

Bring: An example of the same product/service constructing three very different ads for three very different markets. Define the audiences as well as articulating the brand.

## **Medium and Message**

R – Medium Theory and Ecology

McLuhan - “Medium is the Message”

Strate - “Ch. 1 – Intro to Media Ecology”

Bring: List every medium with which you interact with in a 24 hour period. For each, in one sentence, what is the message of the medium?

Assign: Tracing Message & Medium

Week 6

T – Media Ecology and New Media

Winston - “How Media Are Born”

Valcanis – “New Technologies and Media Ecology”

Bring: How do new media make new messages? Find five new media/platforms that have come out in the last two years. For each, write a sentence on what message is the medium.

R – Physical Media

Engstrom – “Selling sex at the Hard Rock”

Bring: How does sexuality differ as an advertising tactic by medium? List three different media and their boundaries/acceptability of sexuality in advertising. For each, include an ad that damaged brand.

Week 7

T – Electronic Media

Hood - “Ch. 3 - Broadcasting Revolution, Advertising Evolution”

Bring: How must an ad transform itself for television? What unique trait does a television ad contain? What are the contextual factors of broadcasting that enhance and detract from an ad?

R – New Media

Smith - “Introduction- Targeted”

Smith - “Ch. 1 – The Congested Online Ecosystem”

Bring: Trace out the current online ecosystem. In a diagram, demonstrate how multiple platforms/sites/media are siphoning audiences from one another. For five of the platforms/sites/media, demonstrate how they attempt to stand out of the clutter.

Week 8

T – New Media & parasocial interactions

Smith - “Ch. 12 – New Technologies”

Lueck - “Kim Kardashian parasocial interaction advertising”

Bring: You are in charge of a multibillion dollar ad agency. You will be betting the future of the company on three new media. Which ones are they and why? Also: Bring an ad that promoted a parasocial relationship with two sentences on how it did so.

R – No class held

Due: Tracing Message & Medium

## **Audiences and Influence**

Week 9

T – Consumer Society

Baudrillard - “Chs. 4, 5, 6 The Consumer Society – Theory of Consumption”

Bring: A clear paragraph on the theory of consumption.

R – Audiences

Burton - “Ch. 9 – Audiences”

Bring: Find an ad. Detail every audience (as defined by Burton) of that ad.

Assign: Audience Processing Model

Week 10

T – Audiences and Effects

Stewart & Ward (in Bryant & Zillman) - “Media Effects on Advertising”

Bring: How do effects happen in media? What are the three most important factors in an ad having an effect on an audience?

R – Audiences and Meanings

Hall - “Encoding/Decoding”

Bring: An example of an ad that had three very different decodings by three different audiences. Write a few sentences on each decoding, and how the message positioned the audience into this reading.

Week 11

T – Uses and Gratifications

Baran & Davis - “Ch. 7 – Audience Theories: Uses and Reception”

Haridakis and Whitmore - “On Uses and Gratifications”

Bring: For 2 hours, list every piece of media you use. For each, write your gratification sought and your gratification obtained.

R – Uses and Gratifications

Ruggiero - “Uses and Gratifications in the 21<sup>st</sup> Century”

Bring: How have displacement and functional alternatives impacted audiences GS and GO for ads. List three times where a medium has been displaced in some manner and how ads have shifted.

Week 12

T – Media Cognition

Baran & Davis - “Ch. 8 - Theories of Media Cognition and Information Processing”

Bring: Three ads, each with your 2 sentence hypothesis on how one of the theories that Baran & Davis mentioned are happening when an audience engages with it.

R – Elaboration Likelihood Model

Petty & Priester (in Bryant & Zillman) - “Mass Media Attitude Change: ELM”

Bring: One example of a central processing ad and a peripheral one. For each, write about how they function and the audiences most likely to engage with the ad.

Week 13

T – Empiricism and Audience Processing

Karlsson - “Dissertation of advertising effect models”

Bring: Your complete data set and a detailed paragraph (sample, methods, etc.) about how you would empirically test your audience processing model.

R – Presenting Audience Message Processing Models

Due: Audience Processing Model

Thanksgiving Break (Nov 20-24)

Week 14

T – Reconstructing Messages

Bring: Reports on the five most interesting ad agencies. Each should include a list of their clients and the assets of each company.

Assign: Reconstructing Messages

R - Agency mapping

Bring: Each person in the group should bring a dossier about the resonant ad campaigns for two brands.

Due: All Revisions

Week 15

T - Group Work

Bring: Your detailed pitch on the messages you will construct.

R

Group Work

Bring: Your audience processing model for three distinct audiences. It should include specific examples from your campaign.

Finals week:

Tuesday, December 12, 2:45-4:45 p.m. (as scheduled by university)

Due: Reconstructing Advertising Messages

**This coupon entitles \_\_\_\_\_ to turn in any one assignment the next class period of CMN \_\_\_\_\_ for literally any reason. This includes all excused or unexcused reasons including, but certainly not limited to: illness, alarm clock malfunction, oversleeping, leaving for vacation, printer malfunction, funerals, weddings, “just totally spacing on it,” work issues, computer explosions, not understanding an assignment, exhaustion, vehicle malfunction, or literally any reason. This coupon provides you with an extension to do the assignment (from “brings” to major projects) without question or judgment. This coupon must be attached to the late assignment.**

### **EXTENSION COUPON**

**Usage Notes: There is an absolute limit of two extensions per semester.**

**This includes both excused and unexcused absences. If you choose to use this coupon on a typically unexcused reason and then you have a family emergency / illness / some other typically excused reason, you are out of luck. Use these wisely.**

**Restrictions: Non-transferrable, not valid after Week 14, or for group work.**

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