

# REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # \_\_\_\_\_  
Action \_\_\_\_\_

COVER SHEET: Request for Approval to Use W-Designation

## TYPE I. PROFESSOR COMMITMENT

- Professor B. Gail Wilson
- Phone 357-3210 Email bgwilson
- Writing Workshop? (If not at IUP, where? when? At IUP, oh... like 20 years ago)
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

## TYPE II. DEPARTMENT COURSE

- Department Contact Person \_\_\_\_\_
- Phone \_\_\_\_\_ Email \_\_\_\_\_
- Course Number/Title \_\_\_\_\_
- Statement concerning departmental responsibility
- Proposal for this W-course (see instructions below)

## TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) \_\_\_\_\_
- Phone \_\_\_\_\_ Email \_\_\_\_\_
- Course Number/Title \_\_\_\_\_
- Proposal for this W-course (see instructions below)

## SIGNATURES:

Professor(s) B. Gail Wilson

Department Chairperson Paul P. Orest

College Dean Mary Ann Rajath

Director of Liberal Studies Theresa J. Salter 98-07

## COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade. (See Summary Chart of Writing Assignments.)
- II. Copy of the course syllabus.
- III. Provide samples of writing assignments that are given to students that include instructions and evaluation criteria. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

**Please number all pages.** Provide one copy to Liberal Studies Committee.

**Before you submit:** Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

Received  
SEP 08 2008  
Liberal Studies

Received  
AUG 28 2008  
Liberal Studies

Writing Summary  
COMM 401: Promotion for Radio, Television and Cable

This course is designed primarily for Communications Media majors who are pursuing careers in promotions, marketing and creative services departments at broadcasting and cable outlets. Industry professionals who work in these departments are responsible for writing much if not all of the on-air content for promotional announcements about station events and station programming, public service announcements for station community service and promotions for upcoming news broadcasts, often called news or topical teases. The Communications Media Department does not currently offer a course where students are able to develop these types of persuasive writing skills. Some writing is currently done in COMM 401 but additional writing assignments have been added to make this an appropriate course for Writing Intensive approval. Assignment instructions are attached.

### Types of Writing

1. **Writing to Investigate and Report:** The first writing assignment in this course (Promotion Director Interview) is designed for students to gain a better understanding of the field of study in this course; broadcast promotion. Students are required to identify and interview a media professional who is currently working as a promotions director, marketing director or creative services director in a broadcast or cable company. This investigation aids student's understanding of the role and responsibility of these professionals, their background, job responsibilities and the organizational structure of the companies they work for. The narrative report for this assignment must cohesively tie together the content, demonstrating the student's ability to synthesize the information they have gathered.
2. **Writing to Analyze:** Assignment 2 (Promotion Case Study) requires students to view specific television programs or listen to radio stations and analyze the strategies used in the station's on-air and off-air (advertising, marketing, etc.) promotion. In this analysis students will use concepts discussed in class such as understanding the audience demographics for the station and determining to what degree the station's promotion efforts are effective for that audience. Media promotion emphasizes the issue of consistency. Meaning, consistency in image, logo, color schemes, slogans and messages. Students will review on-air and off-air to analyze these consistency issues.
3. **Writing to Persuade:** On-air station promotions, news teases and public service announcements are examples of writing designed to persuade an audience to take action. Frequently this expected action is tuning in to station programming or attending a station event. This type of writing requires students to carefully choose their words, with emphasis on concise but attention-getting dialogue. Students begin to realize the power of words and effective use of language and how using the right words can motivate audiences. Audiences are likely to make decisions based on a specific appeal or need. Students learn how to pinpoint what the audience needs and write announcements that show how the item they are promoting satisfies that need. This style of writing follows a five step concept

called *The Motivation Sequence*. Each piece of writing must: 1.) get the audience's *attention*, 2.) demonstrate why the audience *needs* to act on the information, 3.) show how the program or concept *satisfies* the audience's need, 4.) enable the audience members to *visualize* themselves acting on the information and 5.) call the audience to *action*. Assignment 3 (Radio Liners), Assignment 4 (Topical News Teases) and Assignment 5 (On-Air Promos) are all examples of this type of writing.

Summary Chart for Writing Assignments\*  
 COMM 401: Promotion for Radio, Television and Cable

| <b>A. Writing Assignments</b>   |                  |                  |                 |                                   |  |
|---------------------------------|------------------|------------------|-----------------|-----------------------------------|--|
| Assignment Title                | # of Assignments | # of total pages | Graded (Yes/No) | Opportunity for Revision (Yes/No) | Written Assignment represents what % of final course grade |
| 1. Promotion Director Interview | 1                | 4-5              | Y               | N                                 | 6.6  |
| 2. Promotion Case Study         | 1                | 5-7              | Y               | N                                 | 6.6  |
| 3. Radio Liners                 | 1                | 1                | Y               | Y                                 | 4.9  |
| 4. Topical News Teases          | 2                | 2                | Y               | Y                                 | 9.8  |
| 5. On-Air Promos                | 6                | 6-7              | Y               | Y                                 | 14.8   |
| <b>Totals</b>                   | <b>11</b>        | <b>18-22</b>     | <b>NA</b>       | <b>NA</b>                         | <b>42.7</b>  |

| <b>B. Examinations (Complete only if you intend to use essay exams/short answers as part of the required number of pages of writing.)</b> |  |   |   |
|---|--|---|---|
| Exams   | Approx.% of exam that is essay or short answer | Anticipated # of pages for essay or short answer, or approx. word count | Exam constitutes what % of final course grade |
| <b>1. Midterm</b>   | 50%  | 3-4   | 16.4 (8.2% writing)                           |
| <b>2. Final</b>   | 50%  | 3-4   | 16.4 (8.2% writing)                           |
| <b>3.</b>   |  |   |   |
| <b>Totals</b>   |  |   |   |

*\*Total writing assignments should contain at least 5000 words (approximately 15-20 typed pages) in two or more separate assignments; written assignments should be a major part of the final grade—at least 50% or more.*

## CHECK LIST FOR WRITING-INTENSIVE PROPOSALS

The Liberal Studies Committee's Most Frequently Asked Questions,  
Based on the Senate Criteria for Writing-Intensive Courses

For All Writing-Intensive Courses:

Are the writing assignments integral parts of the course, rather than exercises that seem tacked on artificially? Are they assignments that promise to enhance student learning?

Have you considered various forms of writing such as case studies, laboratory reports, journals, letters, memos, formal essays, research articles, project or grant proposals, and so forth?

Does one of your course objectives explicitly mention the improvement of writing?

Will you distribute written instructions, including criteria for evaluation, for major assignments?

Will students receive guidance in conceiving, organizing, and presenting written material in ways appropriate to the subject being studied?

Will students produce at least 5000 words (15-20 typed pages) of writing that you evaluate? Have you clarified this by giving us the minimum number of pages that you expect for each writing assignment?

Are there at least two, and preferably more, different writing assignments?

Will students revise at least one assignment after receiving your review comments?

Does at least one assignment require students to produce finished, edited prose (as differentiated from whatever informal or draft writing you have included)?

Are written assignments (in-class; out-of-class) worth at least 50% of the course grade?

For Type I (Professor Commitment) Writing-Intensive Courses:

Have you attended a writing workshop either at IUP or elsewhere? [If not, have you indicated at least equivalent preparation based on such things as graduate education, teaching experience in writing courses, publications, conference attendance, or other professional activities?]

For Type II (Departmental) Writing-Intensive Courses:

n/a Does your "statement of departmental responsibility" explain how the department will ensure that the writing component is present regardless of who is teaching? Does it identify the specific department group or individual who is responsible for ensuring this?

## **I. Course Description:**

### **COMM 401 – Promotion for Radio, Television and Cable**

3 class hours  
0 lab hours  
3 credits  
(3c-0l-3cr)

#### **Prerequisites: COMM 150**

Designed to teach students the promotion processes used by promotion directors at radio stations, television stations and cable outlets. Emphasis will be placed on understanding the purpose and application of demographic and psychographic targeting of the TV, Radio, and Cable audiences. Students will be involved in a project to effectively promote IUP's on-campus radio and/or television station. This course is designed to help students understand how to build audiences in the competitive TV, Radio, and Cable environments.

## **II. Course Outcomes**

At the conclusion of this course students will be able to:

- 1) Define and understand the terms, concepts and theories of broadcast and TV, Radio, and Cable promotion
- 2) Describe and understand the role, responsibilities and skills expected of a promotion director at a radio or television station
- 3) Evaluate promotional strategies used by radio and television stations
- 4) Apply the strategies learned to creating, planning and executing a promotional event for IUP's on-campus radio and/or television station
- 5) Evaluate the promotional radio or television event planned by their team
- 6) Understand the importance of writing in the promotion fields
- 7) Develop appropriate writing skills

## **III. Detailed Course Outline**

### **Week #1 (3 hours)**

- Discussion of course requirements
- The Scope of TV, Radio, and Cable Promotions

### **Week #2 (3 hours)**

- The role of the TV, Radio, and Cable promotion director
- TV, Radio, and Cable Promotions Opportunity Analysis
- Establishing TV, Radio, and Cable Promotions Goals and Objectives

### **Week #3 (3 hours)**

- Team assignments made and team project discussed
- Understanding TV, Radio, and Cable Audiences

### **Week #4 (3 hours)**

- TV, Radio, and Cable Audience Promotion

- On-air and Off-air Promotions

Week #5 (3 hours)

- Writing radio/television promotional announcements
- Understanding TV, Radio, and Cable audience research and ratings

Week #6 (3 hours)

- Local Radio Promotion
- Network Television Promotion
- News Programming Promotion

Week #7 (3 hours)

- Syndicated Television Series Promotion
- Integrating the Web and Web sites in station promotions

Week #8 (3 hours)

- Mid-Term review
- Mid-Term Test
- Promotion in Public Broadcasting

Week #9 (3 hours)

- Consumer promotions for radio/television and cable

Week #10 (3 hours)

- Motivating TV, Radio, and Cable Audiences
- Public Service and community involvement as TV, Radio, and Cable promotions

Week #11 (3 hours)

- Cable Promotion
- Selecting and Buying TV, Radio, and Cable Media

Week #12 (3 hours)

- Regulation and Ethics of TV, Radio, and Cable
- Evaluation of TV, Radio, and Cable Promotions

Week #13 (3 hours)

- In-class presentations and evaluation of radio or television team projects

Week #14 (3 hours)

- In-class presentations and evaluation of radio or television team projects
- Final exam review

**Final Examination as scheduled**

#### **IV. Evaluations Methods**

Students will be evaluated on the successful completion of all class assignments as detailed in instructions distributed in class. The following assignments will be required:

1. Promotion Director interview – each student will interview the promotion director of a radio or television station and write a 4-5 page report describing that interview. (40 points = 6.6%)
2. Promotion Case Study – Each student will select an area radio station or television station and write a 5-7 page analysis of the on-air and off-air promotional strategies being used. (40 points = 6.6%)
3. Radio Liners – Each student will write several on-air liners (1 page) for radio promotion. Drafts of all liners will be submitted for a grade and returned with suggestions for revision before final drafts are submitted. (drafts/10 points, final drafts/20 points = 4.9%)
4. Topical News Teases – Each student will write several topical news teases (2 pages) for television. Drafts of all teases will be submitted for a grade and returned with suggestions for revision before final drafts are submitted. (drafts/2X10 points, final drafts/2X20 points = 9.8%)
5. On-Air Promos – Each student will write 6 on-air image promotion announcements, promoting WIUP-FM and WIUP-TV. Drafts of all six announcements will be submitted for a grade and returned with suggestions for revision before final drafts are submitted. (drafts/6x5 points, final drafts/6x10 points = 14.8%)
6. Promotion event – Each student will be part of a team project responsible for planning, scheduling and executing a promotional event for WIUP-FM or WIUP-TV. Proposed events must be approved by the instructor and the management of radio or television station. Two short reports are submitted prior to the event. (100 points = 16.3%)
7. Team presentation – in-class presentation of the WIUP-FM or WIUP-TV promotional event from above assignment. The presentation will include analysis of the target audience, budget, and evaluation of the event. An evaluation report is due on the date of the presentation. (50 points = 8.2%)

#### **Examinations:**

Students are required to take two examinations (a mid-term and a final exam) covering lecture notes and class readings. The tests will include short answer and essay questions. Each test is 100 points (2x100 = 32.8% \*writing component of each test is approximately 50% = 16.4%)



## V. Example Grading Scale

Grades are calculated by totaling the points received on all assignments and tests and dividing that number by the total points possible. The resulting percentage determines the letter grade, based on the scale below:

|            |   |   |
|------------|---|---|
| 90-100 %   | = | A |
| 80-89.9 %  | = | B |
| 70-79.9 %  | = | C |
| 60-69.9 %  | = | D |
| below 60 % | = | F |

## VI. Attendance Policy

Class attendance is strongly encouraged however there is no formal attendance policy for this course.

## VII. Required Textbook

Eastman, S.T., Ferguson, D. & Klein, R (2006) *Promotion and marketing for broadcasting, cable and the web*, 5<sup>th</sup> Ed., New York: Focal Press.

## VIII. Special Resource Requirements

No special resources are required.

## IX. Bibliography

Albarran, A., & Pitts, G. (2001). *The radio broadcasting industry*. New York: Allyn & Bacon.

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Creech, K. (2003). *Electronic media law and regulation*. Boston: Focal Press.

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Johnson, Andy (2007). *The radio sponsorship and promotions handbook: creative ideas for radio campaigns*. London: Saland Publishing.

- Keith, M. (2006). *The radio station*. Boston: Focal Press.
- McDowell, W., & Batten, A. (2005). *Branding TV*. Boston: Focal Press.
- Orlik, P. (2004). *Broadcast/Cable copywriting* (7<sup>th</sup> ed.). New York: Allyn & Bacon.
- Overbeck, W. (2008). *Major principles of media law, 2008 edition*. Boston: Wadsworth.
- Pember, D.R. & Calvert, C. *Mass media law 2009/2010*. New York: McGraw Hill.
- Perebinosoff, P., Gross, B., & Gross, L. (2005). *Programming for TV, radio and the internet* (2<sup>nd</sup> ed.). Boston: Focal Press.
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- Traudt, P. (2005). *Media, audiences, effects: an introduction to the study of media content and audience analysis*. New York: Allyn & Bacon
- Yopp, J.J. & McAdams, K.C. (2007). *Reaching audiences: a guide to media writing*. Boston: Pearson

## **Promotion Director Interview**

Select an individual, currently employed (fulltime) as a promotions director/coordinator at a radio station, television station, cable operator, broadcast or cable network with whom you will conduct an interview. Following the interview you will write a profile of that person and the company for which he or she works. This person must be responsible for planning, executing, and evaluating the promotions efforts of the company and must currently be a full-time, paid employee of the company.

No two students may interview the same individual. Interview subjects will be selected on a first-come, first-served basis but must be identified no later than March 3. *On or before that date, you must turn in a typed page with the following information, your name, the name of the person you will interview, their job title, name of the company for which they are employed, company address, phone and email.*

You may conduct your interviews by phone, in person or via email. The answers to the questions below must be written in narrative form, not bullet points or lists. The written profile should be 3-5 typed, double-spaced pages, with one-inch margins all around in 12 point font. Number your answers and answer the questions in the same order as listed below. Include answers to the following points:

1. Name, business address, email address, phone number and title of the person interviewed. Date, times and places where the interviews were conducted or how and when information was provided;
2. Background on the individual, education, employment history, and what brought them to the current position;
3. Station call letters or company name, background on the company, description of the company, what it is, what it does, its mission, goals, number of people employed; (include attention to such issues as group owned or clustered stations that must share staff or coordinate promotions projects)
4. A brief job description of the individual's primary duties, including the number and types of events, activities he or she is responsible for planning;
5. What are this person's responsibilities to supervise other personnel? How many people (including interns) does he/she supervise and how does the director describe his/her management style?
6. To whom does this person report and what is the nature of that relationship? How much autonomy does the promotions director have? How much of the decision making for this person's job and activities is done by others?
7. A brief description of the planning, budgeting and evaluation process used for promotional activities;
8. Describe cooperative relationships with other companies related to promotional events or merchandising and how those relationships are arranged. For example, trade of merchandise for promotional give-aways, sponsorships, etc.
9. Explain the challenges this director has faced and how those have been handled; what is the most difficult part of this person's job;
10. An explanation of the benefits or advantages that come with being in this job; what does the individual like most about this job;
11. An explanation of what this director believes has been most important in learning how to do his/her job; what have been his or her primary influences;
12. And any other information you are able to gather that relates to promotion planning.

## **Sample Assignment - On-Air Promos**

**Six typed drafts are due April 7 (5 points each)**

**Final Scripts due April 21 (10 points each)**

**All assignments due at the start of class**

Each student will write three on-air promos for WIUP-TV and three on-air promos for WIUP-FM. You will gather information about the station and its programming in order to write three 30-second promotional announcements for each station. Drafts must be typed in the appropriate format.

1. Write one “generic” promotional announcement about each station.
2. Write the other two promotional announcements about two different programs or types of programs currently airing on each station. One of these two promos can be for your team event or another event being promoted by the station.
3. All scripts must be appropriately typed in the correct format for either radio or television. Samples will be distributed and discussed.
4. These announcements must be designed to be aired on the station for which you are writing (on-air promotion) therefore you must follow the television script format for WIUP-TV and the radio script format for WIUP-FM. Remember that on-air promos are for the station to air about its own events and programs, not things being done by or airing on the other station.
5. All scripts must be typed according to the format examples provided.
6. Your promos must include a new slogan/positioning statement for each station that you have created and use consistently in all your announcements.

## Sample Assignment - Promotion Case Study

Analyze and write a case study report about an on-air contest (not merely an on-air giveaway of tickets, CDs, beer, etc.) being conducted on any radio station in the Indiana listening area. In narrative form, write a 5-7 page, typed-double spaced report, addressing the following issues:

1. Identify station by call letters and other brand identity
2. Define the station format
3. Define the target audience for the radio station in both demographic and psychographic terms.
4. Describe the contest and content of the promotions you hear.
5. Describe how the contest is appropriate for the target audience and how it will appeal to the target audience
6. Identify the guidelines for entering or competing in the contest. How easy are they for the audience to follow? How do contestants enter? Is the process appropriate for the prize and the audience?
7. How often is the station promoting the contest and how long will the contest last? Identify the days and times you heard the promotion announced on-air.
8. In what ways is the prize being offered appropriate for the target audience? Why will the audience want to enter? What is the value of the prize?
9. How does a winner claim the prize? How likely is it that the winner would not claim the prize and why?
10. Describe whether the contest pay off is instant or incremental.
11. How does this promotion involve other companies or organizations?
12. How does this promotion enhance or change the station's image?
13. How does this on-air promotion coordinate with the station's other on-air and off-air promotion? How are consistent themes, images, slogans and logos used throughout the station's promotions?
14. Look at the station's web site. How is the web site being used in conjunction with this contest and other promotions? In what ways does this contest/promotion coordinate with other marketing and promotion tools the station uses? Do these various strategies convey a united message?
15. How is other merchandise being sold or given to listeners on the web or on air?
16. Do you consider this a successful promotion? Why or why not?

GAIL WILSON-- PROFESSOR COMMITMENT

Approved 11-15-90

For syllabus: See CM 403 filed under Type II

Chad [Signature]  
11-15-90