



Syllabus

APRD 3004: Account Management, Fall 2026

Last updated 8/21/26

Term & Credits Fall 2026 · 3 credit hours APRD 3004: Account Management College of Communication, Media, Design and Information (CMDI) Prerequisites: APRD 2005 and APRD 2006 (minimum grade C-) Restricted to STCM majors, Advertising (ADV) subplan	Time & Place Mondays & Wednesdays, 3:35–4:50 pm August 24 – December 2, 2026 (classes) No class: Labor Day (Sep 7) and fall break (Nov 23–27) Final pitches: finals week, Dec 7–11 (confirm exam slot via registrar) Room: per registrar (confirm)
Instructor Chris Znerold zneroldc@colorado.edu · 970-946-9306 Office hours: by appointment	Communication Conduct <i>The standard method of communicating official information at CU Boulder is CU e-mail. Sending email through a different system risks non- delivery due to SPAM filters and other protective systems. Upon receipt of your email, your instructor will make every attempt to reply within 24 hours, and all communications from your instructor will also be through CU email.</i>

Course Description

From the CU catalog: Examines managerial and decision making processes of advertising and related brand communication functions. Emphasis on determining opportunities, integrating with other elements of the promotion mix, setting objectives, establishing budgets, and measuring advertising and communication effectiveness.

Here is the honest version. Account management is the least understood job in advertising and the most valuable one to be good at. The account person is the youngest businessperson in the room: the one who knows the client's business cold, keeps the work moving, protects the idea, and owns the relationship that pays for everything else. Account Manager is a title. Business leadership is the job. That is what this course teaches.

You are entering an industry mid-rebuild. The largest agency merger in history closed nine months ago. Most major advertisers now run in-house agencies. Retail media passed television. And AI absorbed the exact tasks that used to train junior account people: the recaps, the status decks, the first drafts. What survives is judgment, and judgment is trainable. This course trains it directly: how agencies work and make money, how new business gets won, how strategy becomes a brief, how creative gets

judged, how integrated plans get assembled, how budgets get set and defended, and how effectiveness gets proven.

The vehicle is a semester-long mock engagement with a real client your team chooses. You will work it the way an agency team works a real one. Mondays teach the frameworks. Wednesdays put you on your feet: drills, cases, role-plays, and guest calls with working professionals. Week over week you produce the artifacts an account person is actually judged by: a brief, a plan, a scope, a conference report. They compound into the final: a mock new-business pitch, presented live and submitted in writing during finals week.

This course is taught through the lens of account management, but the concepts, frameworks, and tools travel. They will serve you whether you pursue account management or any other discipline in the world of marketing.

Learning Outcomes

At the conclusion of this course, you will be able to:

- Describe how the modern advertising industry is structured, and how agencies, in-house teams, and platforms actually make money.
- Explain the role of account management within an agency and manage the client relationship day to day.
- Determine business opportunities for a client and translate them into communication objectives.
- Write a clear, single-minded creative brief, and evaluate creative work against it with feedback that makes the work better.
- Integrate a campaign across the promotion mix: paid, owned, earned, and creator channels, with a defensible journey logic.
- Set and defend budgets on both sides of the table: client marketing budgets, and agency scopes of work, staffing plans, and fees.
- Measure advertising effectiveness: distinguish ROAS from ROI, triangulate marketing mix modeling, incrementality, and attribution, and argue from the effectiveness canon.
- Run meetings, write conference reports, present work you did not make, and deliver difficult news professionally.
- Direct AI tools fluently across account workflows, and demonstrate the judgment layer you add above the machine.
- Deliver a team new-business pitch, oral and written, under realistic constraints.

The Engagement: A Client You Choose

One client per team, all semester. In Week 4 you will form teams of four to five and operate as mock agencies, each on its own engagement: a real brand your team nominates and I approve. Every artifact you produce serves it. Your immersion report teaches you the business. Your brief points the work. Your integrated plan spends the money. Your scope prices the labor. By finals week the pieces assemble into a complete

new-business pitch, and because every team worked a different client, the room gets a tour of ten categories instead of one.

Choosing well is the first act of account judgment you will be graded on. The rules: a real brand, national or strong regional, with enough public information to immerse in (earnings calls, coverage, visible campaigns, storefronts you can walk). No two teams on the same client. Nominations are three candidates, ranked, with a one-page rationale, due the Friday of Week 4; approvals come back before Week 5. One suggestion worth weighing: Rocket Mortgage is this year's AAF National Student Advertising Competition client, and a team that chooses it banks a semester of immersion before the spring NSAC team forms. Note for clarity: this is an educational simulation. The course is not affiliated with or endorsed by the brands studied; we use public information and treat each brand as a live case.

The artifact spine

Individual: This Is Me · Staffing Chart and My Dream Agency memo · Elevator Pitch · Immersion Report · Creative Brief · Work I Like · conference reports (rotation). Team: opportunity memo · channel POV · Integrated Plan with measurement one-pager · Scope of Work · final pitch deck and written proposal. Every one is a genre a hiring manager actually reads. Build them like portfolio pieces, because they are.

How the Week Works

- **Mondays are frameworks.** The week's core concept, taught tight, with the numbers that make it real. Most Mondays open with a five-minute reading check.
- **Wednesdays are the room.** Application: cases, role-plays, drills, guest calls. Participation, presentation, and developing a point of view are paramount in this business, and they are paramount here.
- **The drill layer.** Short, repeated, low-stakes reps of what account people do live: run a status meeting, present work, take a curveball, negotiate a scope. Ten minutes, on your feet, most Wednesdays. This is the lecture-course version of studio hours.
- **Guest calls.** Four Wednesdays hold a 15-minute call with a working professional: account leadership at a large agency, a client-side marketer, a media or retail media lead, and a production or business affairs lead. Slots are marked in the schedule; names confirmed on Canvas.
- **AI practice.** A weekly, tool-agnostic exercise woven into the discipline at hand. You bring the tools; the syllabus names capabilities, never products, because the products will change mid-semester.

Expectations

- **Give energy.** Be present and bring your whole self. A room like this only works when everyone in it wants to be there, and the fastest way to want to be there is to act like it.
- **Stay curious.** Nobody knows everything. Ask the question. The W+K adage stands: walk in stupid every day.

- **Own it.** Players hold themselves accountable and own their work. Victims make excuses. Be a player.
- **Be professional.** Typos, deadlines, punctuality, follow-through. Small things compound into reputations. In account management, the small things are the job.
- **Learn it all.** Be a learn-it-all, not a know-it-all. Control your effort, embrace the miss, adjust, go again.

AI in This Course

AI is part of the curriculum here, not a loophole in it. The industry you are entering expects fluency, and the account tasks AI now does are the ones that used to train juniors. So we use the tools every week, and we grade what you add above them. The norms are binding:

- Direct, don't delegate. Work that reads as unedited model output will be graded as unedited model output. Poorly.
- Disclose. Every submitted artifact carries a short AI note: which tools, for what. This is professional practice, not a confession. The ANA now publishes contract language requiring exactly this from agencies.
- Own the truth. You are accountable for every fact, figure, and citation you submit, whatever generated it. Hallucinated evidence is fabricated evidence under the Honor Code.
- Reading checks are you. Closed notes, closed AI, five minutes, your own understanding in your own words.
- Never feed private data to public tools. Classmates' work, guest-call recordings, and personal information stay out of your prompts.

This course-level policy operates within CU Boulder's Honor Code (see Policies). If a specific assignment narrows or widens these permissions, the assignment brief governs.

Required Materials

There is no textbook to purchase. The course reads like the industry does: an anchor text in excerpts (Solomon, *The Art of Client Service*), plus selections from Steel, Farmer, and Sullivan, the BetterBriefs reports, the effectiveness literature, and one short trade story most weeks. Everything is linked in the schedule below or distributed through Canvas. You will need a free-tier or student account for a frontier language model of your choosing; no paid subscriptions are required, and no course fee applies.

Grading Structure

Assessment Score	Grade
100% to 94%	A
<94% to 90%	A-
<90% to 87%	B+

<87% to 84%	B
<84% to 80%	B-
<80% to 77%	C+
<77% to 74%	C
<74% to 70%	C-
<70% to 67%	D+
<67% to 64%	D
<64% to 60%	D-
<60% to 0%	F

Assessment Weight

Assessment Item	Structure	Points	Weight
Attendance	Individual	100	5%
Participation & Drills	Individual	100	5%
Reading Checks (10, lowest two dropped)	Individual	100	10%
Assignments (the artifact spine)	Individual + team	100	20%
Final Team Presentation (mock new-business pitch)	Team	100	30%
Final Written Proposal	Team	100	30%

Reading Checks (10%)

Ten short checks across the semester, marked RC1 through RC10 in the schedule, at the start of class on the listed day. Five minutes, a few short-answer questions, closed notes and closed AI. They exist to keep Mondays honest: the lecture assumes you did the reading, and the reading is short on purpose. The lowest two scores are dropped, which is also the makeup policy; there are no other makeups.

Assignments (20%)

The artifact spine, individual and team, as listed in the schedule. Assignments are due on Canvas before class on the due date. Late without prior written arrangement loses 10% per day. Work that is presented or workshopped in class must be presented to receive full credit.

Final Team Presentation (30%) and Final Written Proposal (30%)

Working in teams is at the core of account management and of just about any career you will pursue. Your team delivers a mock new-business pitch for its chosen client in

the finals slot: a live presentation to the instructor and invited guests, and a written proposal that reflects core concepts from every module. Peer reviews of teammates accompany both, and individual grades may be adjusted for visible contribution. Do not assume you may travel home early for break; the pitch runs in the registrar's exam slot.

Attendance (5%) & Participation and Drills (5%)

You get credit for showing up on time; everyone gets two free excused absences for the semester. If you will miss class for health, religious, or university-sanctioned reasons, email me in advance. Participation is graded on engagement in discussions, drills, and guest calls: the quality of your questions counts as much as the volume of your answers.

Class Schedule: Fall 2026

Twenty-seven sessions across fifteen teaching weeks, plus a finals-week pitch. Mondays are frameworks; Wednesdays are the room. Reading checks are marked RC1 through RC10. The semester runs in four phases. (Campus dates: classes begin Aug 24 for this section; no class Labor Day, Sep 7; fall break Nov 23 to 27; last class Dec 2; finals Dec 7 to 11.)

PHASE 1: THE BUSINESS (WEEKS 1-4)

Week 1 · Mon Aug 24 · Wed Aug 26

Welcome: The Youngest Businessperson in the Room

What this course is, how it runs, and the thesis behind it: account manager is a title, business leadership is the job. Then the map of the industry you are actually entering, which looks very little like the one in most textbooks.

MONDAY Welcome and course mechanics. The thesis. Why account management is the least understood job in advertising and the most valuable one to be good at. This Is Me assigned.

WEDNESDAY The 2026 map: who makes advertising now. Holding companies after the biggest merger in industry history, independents, in-house agencies at 82% of major advertisers, platforms, and creators. Where the jobs are.

Reading (for Week 2): Solomon, The Art of Client Service, opening chapters (Canvas) · one trade brief on the state of the agency business (Canvas)

AI practice: Stand up your stack: one frontier language model you will use all semester. Tool choice is yours and deliberately unspecified. First job: have it explain the Omnicom-IPG merger to you, then fact-check it.

Due: This Is Me, before Monday of Week 2 (Canvas).

Week 2 · Mon Aug 31 · Wed Sep 2

Anatomy of an Agency, and How It Makes Money

How an agency actually works: the departments, the workflow, who touches the work and when. Then the part most courses skip: where the money comes from, and why AI is squeezing the model.

MONDAY Reading check 1. Agency anatomy: account, strategy, creative, media, production, project management, business affairs. How work flows through the building. Staffing Chart assigned.

WEDNESDAY How agencies make money: retainers, project fees, output-based pricing, and principal media trading. Why the billable hour is under pressure when AI compresses the hours. My Dream Agency assigned.

Reading (for Week 3): Steel, Perfect Pitch, excerpt (Canvas) · a real RFP, lightly redacted (Canvas)

Reading check: RC1, Monday, first five minutes. Closed notes, closed AI.

AI practice: Feed your model a sample scope of work and ask it to explain each line. Where it guesses wrong is your first lesson in why judgment gets paid.

Due: Staffing Chart + My Dream Agency memo, before Wednesday of Week 3 (Canvas).

Week 3 • Wed Sep 9 (no class Mon, Labor Day)

New Business: How Relationships Begin

One session this week. Agencies do not get handed clients; they win them. The pitch economy: RFPs, chemistry meetings, case studies, and the economics of pitching, which most agencies lose money doing.

WEDNESDAY Reading check 2. The new-business funnel from RFI to win. What clients are actually buying in a pitch. Elevator Pitch assigned.

Reading (for Week 4): Farmer, Madison Avenue Makeover, excerpt (Canvas) · [4A's Account Management Series overview](#)

Reading check: RC2, Wednesday, first five minutes.

AI practice: Have your model draft a one-page case study of a campaign you admire. Then rewrite it. Keep both versions; we will talk about the difference.

Due: Elevator Pitch, delivered live Monday of Week 4.

Week 4 • Mon Sep 14 • Wed Sep 16

Winning the Business, and the Job Itself

Anatomy of a winning pitch, then teams form as mock agencies and the semester engagement begins: each team nominates the client it will serve. Wednesday is the job itself: the account person's day, ladder, and place in the trio with strategy and creative.

MONDAY Elevator pitches delivered live. Anatomy of a winning pitch: narrative, chemistry, casting. Teams form as mock agencies. Client nominations open: three real brands, ranked, with rationale.

WEDNESDAY Reading check 3. The role of account management: a day in the life, the ladder from AC to account director, the working trio with strategy and creative, and what got automated versus what got elevated.

Reading (for Week 5): Solomon, The Art of Client Service, relationship chapters (Canvas)

Reading check: RC3, Wednesday, first five minutes.

AI practice: Build a client-knowledge brief on your first-choice client with your model: business model, competitors, recent news. Verify every claim. You will be quizzed by your own teammates.

Due: Team charter (roles, cadence, decision rules) + client nomination memo (three candidates, ranked, one page), before Friday of Week 4 (Canvas). Approvals returned before Week 5; no two teams on the same client.

PHASE 2: THE CRAFT (WEEKS 5-9)

Week 5 • Mon Sep 21 • Wed Sep 23

Client Relationship Craft

The relationship is the product. Trust, expectations, and the conversations nobody enjoys: saying no, delivering bad news, managing up. Wednesday you run a meeting for real.

MONDAY Reading check 4. Client service as craft: building trust, setting expectations, the difficult conversations. Solomon's rules and when to break them.

WEDNESDAY Meetings that do not waste anyone's life: agendas, running the room, the conference report as the account person's power move. Drill: run a live status meeting. Conference report rotation begins.

Reading (for Week 6): Solomon on meetings + a real conference report, annotated (Canvas)

Reading check: RC4, Monday, first five minutes.

Drill: Run a status meeting, five minutes, live, with a curveball.

AI practice: Record yourself running the drill (audio only, with consent). Have your model produce the conference report. Edit it to professional standard. Note what it missed.

Due: First conference reports from this week's drill leads, 24 hours after class (Canvas).

Week 6 • Mon Sep 28 • Wed Sep 30

Presentation Craft and Brand Immersion

Account people present constantly, usually work they did not make. Monday is stagecraft. Wednesday is immersion: how to learn a client's business fast enough to be useful, plus our first guest call.

MONDAY Reading check 5. Presentation craft: slides that sell, speaking with authority, presenting work you did not make. Drill: two-minute stand-ups.

WEDNESDAY Brand and business immersion: category maps, earnings calls, store walks, the questions that make clients trust you. Guest call 1 (15 min): account leadership at a large agency (TBD). Immersion Report assigned.

Reading (for Week 7): [Gartner 2026 CMO Spend Survey summary](#) · how to read a 10-K, primer (Canvas)

Reading check: RC5, Monday, first five minutes.

Drill: Two-minute stand-up: present a campaign you admire as if the client is deciding whether to run it.

Guest call: Slot 1 of 4, Wednesday (TBD).

AI practice: Use your model to summarize your client's latest earnings call or closest public filings and coverage, then find the three things it got wrong or oversimplified.

Due: Immersion Report on your client (individual), before Monday of Week 7 (Canvas).

Week 7 • Mon Oct 5 • Wed Oct 7

The Client's Money, and Strategy Begins

Determining opportunities means finding them in a P&L, not a mood board. How marketing budgets actually get set, what the CMO is judged on, and then the strategic planning process begins.

MONDAY Reading check 6. The client's money: budgets as a percent of revenue, objective-and-task budgeting, procurement, and what happens to agency fees when CMO budgets flatline at 7.7%.

WEDNESDAY Strategy I: research methods now. Primary, secondary, and synthetic research, and the limits of each. Insight versus observation. Guest call 2 (15 min): a client-side marketer on how they buy agency services (TBD).

Reading (for Week 8): [BetterBriefs Global Report](#) · Steel, Truth, Lies and Advertising, excerpt (Canvas)

Reading check: RC6, Monday, first five minutes.

Guest call: Slot 2 of 4, Wednesday (TBD).

AI practice: Synthetic research with guardrails: interview a model-built persona of your client's core customer, then list what you would need to verify with a real one.

Due: Team opportunity memo: three opportunities for your client, one page, before Monday of Week 8 (Canvas).

Week 8 • Mon Oct 12 • Wed Oct 14

Strategy and the Brief

The most important artifact in the building. Get/Who/To/By, single-minded propositions, and the BetterBriefs data: 80% of marketers think their briefs are good, 10% of agencies agree, a third of budgets wasted on misdirection. Semester midpoint.

MONDAY Strategy II: from research to strategy. Get/Who/To/By, propositions, choosing what not to say.

WEDNESDAY The brief workshop: write one live, tear it apart, write it again. Creative Brief assigned, the heaviest individual artifact of the term. Midterm checkpoint: engagement teams report status.

Reading (for Week 9): Sullivan, Hey Whipple, Squeeze This, brief and feedback chapters (Canvas)

Drill: Brief surgery: fix a bad brief in ten minutes, defend your edits.

AI practice: Have your model write a brief from your strategy. Grade it against the BetterBriefs criteria. The gaps are your value.

Due: Creative Brief for your client (individual), before Monday of Week 9 (Canvas).

Week 9 • Mon Oct 19 • Wed Oct 21

Creative Development

How ideas actually happen, how creatives receive briefs, and the account person's hardest skill: judging work and giving feedback that makes it better instead of smaller.

MONDAY Reading check 7. How creative teams work: the brief handoff, the concepting process, what account people do that helps and what quietly kills ideas.

WEDNESDAY Judging work: intent, interpretation, critique. Feedback language that protects the idea. Drill: creative review role-play with planted tensions. Work I Like assigned.

Reading (for Week 10): [WPP Media, This Year Next Year midyear](#) · where the money went, summary sheet (Canvas)

Reading check: RC7, Monday, first five minutes.

Drill: Creative review role-play: account, creative, and client roles rotate.

AI practice: Generate five campaign territories for your brief with your model. Kill four. Write one paragraph on why the survivor survived.

Due: Work I Like (individual), before Monday of Week 10 (Canvas).

PHASE 3: THE PLAN (WEEKS 10-13)

Week 10 · Mon Oct 26 · Wed Oct 28

The Money Map: Where Budgets Actually Go

Integrating the promotion mix starts with knowing where the mix moved. Retail media passed television. Social is 40% of internet ad revenue. Creators are a \$37 billion line item. Linear TV fell off a cliff. This week is the map.

MONDAY Reading check 8. The 2026 money map: retail media, social and creators, CTV versus linear, search under AI disruption, audio, OOH. What each channel is for.

WEDNESDAY Integration I: consumer journeys and connections planning. Case study: how one idea travels across paid, owned, earned, and creator lanes.

Reading (for Week 11): [NIQ, Retail Media's Billion-Euro Mirage](#) · creator economy briefing (Canvas)

Reading check: RC8, Monday, first five minutes.

AI practice: Have your model build a journey map for one of your client's customer segments. Then walk the journey yourself online and mark where the model was wrong.

Due: Team channel POV: three channels your client over- or under-uses, before Monday of Week 11 (Canvas).

Week 11 · Mon Nov 2 · Wed Nov 4

Integrated Planning and Media Literacy

Assembling the integrated plan, and enough media literacy to be dangerous: reading a media plan, briefing a media team, and interrogating retail media's own report card.

MONDAY Reading check 9. Integration II: creators as a plannable channel, earned and owned lanes, putting the plan together. Integrated Plan assigned (team).

WEDNESDAY Media literacy for account people: reading a plan, briefing media, and the questions that keep everyone honest. ROAS is not ROI, first pass. Guest call 3 (15 min): a media or retail media lead (TBD). Drill: read a real media plan cold.

Reading (for Week 12): [IPA, the next chapter for The Long and the Short of It](#) · [Kantar, The Art of Proof](#) · [System1, The Cost of Dull](#)

Reading check: RC9, Monday, first five minutes.

Guest call: Slot 3 of 4, Wednesday (TBD).

Drill: Media plan cold read: find the three numbers that matter in five minutes.

AI practice: Ask your model to defend a retail media buy using its reported ROAS. Then make it argue the incrementality case against itself.

Due: Integrated Plan (team), before Monday of Week 12 (Canvas).

Week 12 • Mon Nov 9 • Wed Nov 11

Effectiveness and Measurement

The catalog objective most courses fake. The effectiveness canon is the account person's armor for defending brand investment, and modern measurement is how the arguments get settled.

MONDAY Reading check 10. The canon: Binet and Field's 60:40, mental and physical availability, the 4x creative multiplier, the cost of dull. How to argue for brand spend with evidence.

WEDNESDAY Measurement in practice: the MMM renaissance, incrementality testing, attribution, and platforms grading their own homework. The 14:1 ROAS that was really 0.4:1. Exam question, promised now: ROAS is not ROI. Explain to a CMO.

Reading (for Week 13): ANA AI contract rider, summary (Canvas) • production process primer (Canvas)

Reading check: RC10, Monday, first five minutes.

AI practice: Have your model design a measurement plan for your integrated plan: one MMM input, one incrementality test, one brand metric. Sanity-check its math.

Due: Team measurement one-pager appended to the Integrated Plan, before Monday of Week 13 (Canvas).

Week 13 • Mon Nov 16 • Wed Nov 18

Production, and Running the Business

How work gets made in 2026, from shoots to AI pipelines, and the paperwork that keeps everyone employed: scopes, staffing plans, burn reports, and the new AI clauses.

MONDAY Production 2026: the process, the stakeholders, timelines, talent and legal. Synthetic performers, likeness consent, disclosure laws, and what the ANA's AI rider actually says.

WEDNESDAY Running the business: scope of work, staffing plan, blended rates, burn reports. Drill: mock scope negotiation, AI clause included. Guest call 4 (15 min): a production or business affairs lead (TBD). Scope of Work assigned (team).

Reading (for Week 15): Steel, Perfect Pitch, second excerpt (Canvas)

Drill: Scope negotiation: agency and procurement, both sides scripted, one side wins.

Guest call: Slot 4 of 4, Wednesday (TBD).

AI practice: Draft your team's scope of work with your model, then stress-test the hours. If the fee looks too good, the hours are wrong.

Due: Scope of Work (team), before Monday of Week 15 (Canvas).

Week 14 • Nov 23-27

Fall Break, No Classes

Rest. Do not assume you may travel home early in December; the final pitch runs in the registrar's finals slot.

PHASE 4: THE PITCH (WEEKS 15-16)

Week 15 • Mon Nov 30 • Wed Dec 2

Assembling the Pitch

Everything the semester produced becomes one argument. Narrative arc, team casting, rehearsal discipline, and a career map for where this skill set gets hired.

MONDAY Building the new-business pitch: the narrative spine, casting the team, what to cut. Rehearsal protocol set.

WEDNESDAY Dress rehearsals with live critique. The career map: agency, in-house, media, retail media, creator economy. The artifacts from this course that belong in your portfolio, and NSAC as the spring next step.

Drill: Dress rehearsal, timed, with cold interruptions.

AI practice: The skeptical-CMO drill: your model plays a hostile client for your pitch Q&A. Log the three hardest questions and bring answers to finals.

Due: Final deck locked 24 hours before your finals slot. Written proposal due at the pitch.

Week 16 • Finals week, Dec 7-11 (confirm slot via registrar)

Final: The Mock New-Business Pitch

Each team pitches its client as a mock new-business presentation to the instructor and invited guests, and submits the written proposal. Peer reviews accompany both. This is the whole semester, on its feet.

Format: Team presentation (20 minutes + Q&A) and written proposal reflecting core concepts from every module. Peer review of teammates included with both, per the course's team-first design.

Policies and Procedures

How to Excel in This Class

Do the reading; it is short on purpose. Show up ready to talk. Volunteer for the drills, especially the ones that scare you, because a five-minute rep here is worth an hour of theory, and because that discomfort is the actual job you are auditioning for. Treat every artifact like a portfolio piece a hiring manager will read, since the good ones will be. And bring a point of view. In this business, and in this room, the person with a defensible opinion beats the person with a perfect summary every time.

This course is a simulation of professional life, and it is graded like one. Polish matters. Deadlines matter. How you handle a curveball in a drill matters. None of it requires talent you do not have; all of it requires deciding that the standard applies to you.

Grading & Late Work

Assignments are due on Canvas before class on the due date. Late without prior written arrangement loses 10% per day. Work designated for in-class presentation or workshop must be presented to receive full credit. Reading checks cannot be made up; the two dropped scores are the makeup policy.

Attendance

Don't miss class. If you must, let your instructor and your teammates know ahead of time and make certain that any deliverables you are responsible for are finished and on time. Two excused absences are built in; use them wisely.

Electronics

Laptops closed by default; this is a discussion room, and half the job you are practicing is presence. They open when the work needs them: drills, workshops, and weeks the schedule calls for tools. Exceptions for official accommodations, always.

Course Policies

Below are the specific class policies for this course. When in doubt, refer to the CU Handbook for university regulations. The university's required syllabus statements are updated each academic year; the current versions live at [Required Syllabus Statements \(Academic Affairs\)](#).

Classroom Behavior

Students and faculty are responsible for maintaining an appropriate learning environment in all instructional settings, whether in person, remote, or online. Failure to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, veteran status, political affiliation, or political philosophy.

For more information, see the [classroom behavior policy](#), the [Student Code of Conduct](#), and the [Office of Institutional Equity and Compliance](#).

Accommodation for Disabilities, Temporary Medical Conditions, and Medical Isolation

[Disability Services](#) determines accommodations based on documented disabilities in the academic environment. If you qualify for accommodations because of a disability, submit your accommodation letter from Disability Services to your faculty member in a timely manner so your needs can be addressed. Contact Disability Services at 303-492-8671 or dsinfo@colorado.edu for further assistance.

If you have a temporary medical condition or required medical isolation for which you require accommodation, please call or email your instructor. You are not required to state the nature of your illness when alerting your instructor, nor will a doctor's note be required for appointment verification. Also see [Temporary Medical Conditions](#) on the Disability Services website.

Preferred Student Names and Pronouns

CU Boulder recognizes that students' legal information doesn't always align with how they identify. Students may update their preferred names and pronouns via the student portal; those preferred names and pronouns are listed on instructors' class rosters. In the absence of such updates, the name that appears on the class roster is the student's legal name.

CU Honor Code

All students enrolled in a University of Colorado Boulder course are responsible for knowing and adhering to the [Honor Code](#). Violations of the Honor Code may include but are not limited to: plagiarism (including use of paper writing services or technology [such as essay bots]), cheating, fabrication, lying, bribery, threat, unauthorized access to academic materials, clicker fraud, submitting the same or similar work in more than one course without permission from all course instructors involved, and aiding academic dishonesty.

All incidents of academic misconduct will be reported to Student Conduct & Conflict Resolution: honor@colorado.edu, 303-492-5550. Students found responsible for violating the Honor Code will be assigned resolution outcomes from Student Conduct & Conflict Resolution as well as be subject to academic sanctions from the faculty member. Visit [Honor Code](#) for more information on the academic integrity policy.

Note on AI: in this course, directed and disclosed use of generative AI tools is authorized, and taught, under the AI in This Course policy above. Undisclosed AI use, AI use on reading checks, or submission of AI-fabricated evidence constitutes academic dishonesty under this Honor Code.

Sexual Misconduct, Discrimination, Harassment and/or Related Retaliation

CU Boulder is committed to fostering an inclusive and welcoming learning, working, and living environment. University policy prohibits [protected-class](#) discrimination and harassment, sexual misconduct (harassment, exploitation, and assault), intimate partner violence (dating or domestic violence), stalking, and related retaliation by or against members of our community on- and off-campus. These behaviors harm individuals and our community. The Office of Institutional Equity and Compliance (OIEC) addresses these concerns, and individuals who believe they have been subjected to misconduct can contact OIEC at 303-492-2127 or email cureport@colorado.edu. Information about university policies, [reporting options](#), and support resources can be found on the [OIEC website](#).

Please know that faculty and graduate instructors have a responsibility to inform OIEC when they are made aware of incidents related to these policies regardless of when or where something occurred. This is to ensure that individuals impacted receive outreach from OIEC about their options for addressing a concern and the support resources available. To learn more about reporting and support resources for a variety of issues, visit [Don't Ignore It](#).

Religious Observances

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. Please alert your instructor in advance regarding any potential conflicts. See the [campus policy regarding religious observances](#) for full details.

A Commitment and Invitation from Our College

Our college, now the College of Communication, Media, Design and Information (CMDI), strives to be a community whose excellence depends on diversity, equity, and inclusion. We aim to understand and challenge systems of privilege and disadvantage in higher education, such as those based on class, race, ethnicity, gender, sexuality, and dis/ability. We seek to reach across social and political divides and to make space for voices historically underrepresented in higher education and marginalized in society. In other words, diversity is not just a future reality for which we try to prepare students. It is a priority we want to put into practice here, now, and together, in order to foster places of learning where all members can thrive. Our question for you is, how are we doing? Please contact the college's diversity team (dei-cmci@colorado.edu, confirm current alias, or see [the college DEI team page](#)) if you need support or other resources but don't know where to turn; if any aspect of your educational experience with the college does not reflect the commitment expressed here, or if you want to share a positive instance of this commitment in action; or if you have any questions, concerns, or ideas related to diversity. We want to hear from you so that we can do better, and to support you however we can.

Mental Health and Wellness

The University of Colorado Boulder is committed to the well-being of all students. If you are struggling with personal stressors, mental health or substance use concerns that are impacting academic or daily life, please contact [Counseling and Psychiatric Services \(CAPS\)](#) located in C4C or call (303) 492-2277, 24/7. Free and unlimited telehealth is also available through [Academic Live Care](#), which also provides information about additional wellness services on campus available to students.

Academic Dishonesty and Plagiarism

The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work-career.

There are many forms of plagiarism: repeating another person's sentence as your own, adopting a particularly apt phrase as your own, paraphrasing someone else's argument as your own, or even presenting someone else's line of thinking in the development of a thesis as though it were your own. It is perfectly acceptable to use the ideas and words of other people, and, in this course, the outputs of AI tools. But we must never submit someone else's work as if it were our own, without giving appropriate credit to the originator.

Specific guidelines to follow: Quotations: whenever you use a phrase, sentence, or longer passage written (or spoken) by someone else, enclose the words in quotation marks and indicate the exact source; this applies also to quotations you have altered. Paraphrasing: avoid closely paraphrasing another's words: substituting an occasional synonym, leaving out or adding an occasional modifier, rearranging the grammar slightly, or changing the tenses of verbs. Either quote the material directly or put the ideas completely in your own words; in either case, acknowledgment is necessary. Facts: in a paper, well-known facts do not ordinarily require a source, but facts that are not widely known or that were developed by a specific source must be attributed. Ideas: if you use an idea learned from a lecture, written work, or some other source, identify the source, whether or not you agree with the idea. In general, all sources must be identified as clearly, accurately, and thoroughly as possible. When in doubt, cite the source or consult your instructor.

University Extracurricular Activities

Students participating in an officially sanctioned, scheduled university extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. Students formally

affiliated with such activities should communicate potential conflicts in writing within the first week of class.