

Term Information

Effective Term Spring 2026

General Information

Course Bulletin Listing/Subject Area Design
Fiscal Unit/Academic Org Design - D0230
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3156
Course Title Experimental Storytelling
Transcript Abbreviation ExperStorytelling
Course Description Media technologies are central to how we engage in participatory practices of creating, communicating, collaborating, and circulating stories. Practice designing and prototyping forms of storytelling with a focus on engaging a target audience.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Laboratory
Grade Roster Component Laboratory
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites None
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 10.0304
Subsidy Level Baccalaureate Course
Intended Rank Sophomore

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Identify the principles, structures, and elements of storytelling.
- Distinguish different formats of stories.
- Create stories as a single author or as a group.
- Use storytelling as a way to engage stakeholders in an experience.
- Exploit graphics technologies to advance story.
- Choose medium appropriate to storytelling context and audience needs.

Content Topic List

- Story structure; language for storytelling; sound generation; sound recording; immersive sound; character, mood and action; visual sequencing; storyboard structure; hybrid prototyping; interactivity; audience engagement; data; data visualization

Sought Concurrence

Yes

Attachments

- DESIGN3156ExperimentalStorytelling.pdf: Syllabus

(Syllabus. Owner: Beecher,Mary Anne)

- ACCAD_concurrence.pdf: Concurrence

(Concurrence. Owner: Beecher,Mary Anne)

- Art_concurrence.pdf: Concurrence

(Concurrence. Owner: Beecher,Mary Anne)

- CSE_concurrence.pdf: Concurrence

(Concurrence. Owner: Beecher,Mary Anne)

- TFMA_concurrence.pdf: Concurrence

(Concurrence. Owner: Beecher,Mary Anne)

Comments

- needs to show in Spring 2026 *(by Munch,Fabienne on 08/24/2023 05:11 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beecher,Mary Anne	08/24/2023 12:37 PM	Submitted for Approval
Revision Requested	Munch,Fabienne	08/24/2023 05:11 PM	Unit Approval
Submitted	Beecher,Mary Anne	08/24/2023 05:15 PM	Submitted for Approval
Approved	Munch,Fabienne	08/25/2023 09:33 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	09/19/2023 11:28 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	09/19/2023 11:28 AM	ASCCAO Approval

Design 3156: Experimental Storytelling

Instructor	<i>Name</i>
Contact	<i>name.#@osu.edu, office room/building, office hours</i>
Semester	<i>Spring 2026</i>
Location/Time	<i>room/building, meets 2x/week for 2 hr. 40 minutes each meeting</i>
Format	Studio, 3 credits
Prerequisites	none
Description	Media technologies are central to how we engage in participatory practices of creating, communicating, collaborating, and circulating stories. Practice designing and prototyping forms of storytelling with a focus on engaging a target audience.

Course Goals

Upon completion of this course, students should be able to:

1. Identify the principles, structures, and elements of storytelling
2. Distinguish different formats of stories
3. Create stories as a single author or as a collaborative group
4. Use storytelling as a way to engage stakeholders in an experience
5. Exploit graphics technologies to advance story
6. Choose medium appropriate to storytelling context and audience needs

Associated Program Learning Outcomes

1. *Design of Experiential Media:*

- **Identify** design opportunities and respond with functioning prototypes to demonstrate innovative and engaging experiential media concepts. *Associated course goals: (1) and (4)*
- **Demonstrate** practice of the processes for the development and coordination of digitally based design strategies (for example, storyboarding, prototyping, concept mapping, and the use of scenarios and personas). *Associated course goals: (1)*
- **Employ** the use of concepts related to the visual, spatial, sound, motion, interactivity, coding, and temporal elements/features of technology in the creation and application of quality experiential media design. *Associated course goals: (5)*
- **Create** experiential media environments that are technically proficient, aesthetically engaging, and conceptually sophisticated. *Associated course goals: (3), (5) and (6)*

2. *Critical Thinking and Analysis:*

- **Evaluate** works of creative technology in terms of their formal, conceptual, ethical, historical, and social impacts. *Associated course goals: (1) and (2)*

- **Apply** fundamental critical thinking skills to the analysis and interpretation of experiential media projects with particular attention to user-centered practices. *Associated course goals: (4) and (6)*
- **Organize** and represent content structures in ways that are responsive to technological, social, and cultural systems. *Associated course goals: (5) and (6)*
- **Correlate** what is useful, usable, effective, and desirable with respect to user/ audience-centered digitally and physically based experiences. *Associated course goals: (4), (5) and (6)*

3. Adaptability:

- **Integrate** new media technologies with traditional media in the creation of tangible experiential media experiences. *Associated course goals: (5) and (6)*
- **Anticipate** and **adapt** to new technologies, concepts, and processes in experiential media creation. *Associated course goals: (5) and (6)*
- **Demonstrate** problem-solving and collaborative skills in both technical and creative arenas in ways that enhance the ability to work successfully on teams and to organize collaborations among people on teams. *Associated course goals: (3)*

4. Professional Practice:

- **Employ** both verbal and visual aspects of communication in the presentation of resulting creative works. *Associated course goals: (1) and (2)*
- **Present** and **defend** work from an informed conceptual, ethical, historical, and social point of view. *Associated course goals: (1) and (2)*

Course Methodology

This course will consist of lectures and demonstrations and hands-on studio production work for individual and group work during class hours. Students will complete assignments and exercises designed to aid in learning topics and techniques and evaluation of progress.

Students must demonstrate satisfactory achievement of course objectives through the fulfillment of course projects and by contributing to class discussions and critiques. Students are expected to seek and apply their own unique creative voice to all course assignments and projects.

Assignments

See Calendar of Topics and Project Briefs distributed in class for further details.

Project One: Language Storytelling.....20 points

Using inspiration from Raymond Queneau’s 99 story variations in *Exercises in Style*, write 3 variations of an original story presented to you in class.

Project Two: Sound Storytelling.....20 points

Sound can be used creatively and strategically to engage audiences and bring stories to life. Using found and recorded sounds, express the story of “Goldilocks and the Three Bears.” The listener should be able to tell what your story is about not only from each distinctive sound, but also from the other elements of rhythm (active rhythm or less active rhythm), tempo (how fast or slow the beat of the sound is), and dynamics (how loud or soft the sounds are).

Project Three: Visual Storytelling.....20 points

Using inspiration from Matt Madden’s *99 Ways To Tell A Story*, return to your 3 story variations from Project 1 and use visual panels to illustrate the original story and your 3 variations.

Project Four: Interactive Storytelling.....20 points

Interactive storytelling is showcasing a story with an undetermined ending, in which the user experiences a unique story based on their interactions with the story world. Working in groups of two, design a prototype of an interactive story based on historical facts of an event that activates the user input.

Project Five: Data Storytelling.....20 points

Data storytelling is a methodology for communicating information, tailored to a specific audience, with a compelling narrative. Using data sets and pre-specified audience profiles provided in class, build a narrative for the data, and design a hybrid-media prototype for presenting this narrative to your audience.

Reading, Listening and Viewing Materials

On reserve at OSU Library or online and/or on Carmen course site

- Andrea Phillips, *A Creator’s Guide to Transmedia Storytelling* (New York: McGraw-Hill, 2012) [Location: online OSU Libraries, e-book on O’Reilly Learning]
- Matt Madden, *99 Ways to Tell a Story* (London: Penguin Books, Ltd, 2005), [Location: OSU Cartoon Library]
- Amy Delouise & Cheryl Ottenritter, *Nonfiction Sound and Story for Film and Video* (New York: Routledge, Taylor & Francis Group, 2020) [Location: online OSU Libraries, e-book Safari]
- Raymond Queneau, *Exercises in Style* (New Directions; Illustrated edition, 2013) [Location: on Carmen]
- 99% Invisible Podcast by Roman Mars [free to listen or subscribe with any podcast app]
- Story Corps <https://storycorps.org/> [free to access on the web]

Students may also receive reading and viewing materials during the semester via Carmen. These may be an assortment of collected materials, short papers, and media to view covering a wide range of experiential media projects, emerging developments in the field and hat help shed contemporary light on issues discussed in this course.

Grading

Evaluations for each project deliverable will consist of a numerical grade following the grading scale listed below.

Grading Scale

- A+ (97–100), A (93–96), A- (90–92)
- B+ (87–89), B (83–86), B- (80–82)
- C+ (77–79), C (73–76), C- (70–72)
- D+ (67–69), D (65–66), E (below 65)

Work evaluations fall within four equally weighted categories. Excellence in each of these categories constitutes a grade of "A": **Degree of exploration • Degree of resolution • Quality, depth, and synthesis of research • On-time completion.**

Grading Policy

To receive a passing grade in the course, students must demonstrate satisfactory achievement of course learning objectives through fulfillment of course assignments and by contributing to class discussions. Adherence to deadlines is expected. It is the individual student's responsibility to keep track of the goals and deadlines and to present the work to the class and instructor on the specified dates. All assignments must be completed and turned in to receive a passing grade in the course.

Late or missed goals will be graded as follows:

- An assignment turned in after the original due date but by the start of the next class will have the grade reduced 10%
- An assignment turned in after the original due date and after the subsequent next class start time but before the start time of the 3rd subsequent class (1 week) will have the grade reduced 30%
- Late assignments turned in more than 4 classes (2 weeks) past the original due date will receive a grade (D).

Attendance Policy

All students are required to be on time and in attendance for each class. Arrive less than 10 minutes late to be counted as present. Four (4) absences will lower a final grade by 1/3 a letter. Five (5) absences will lower a final grade by one letter. Six (6) absences will result in a failing grade ("E") for the course. The need for excused absences should be discussed with the instructor (e.g., your own illness, family illness or death, conference presentations) **Do not come to class if you are feeling ill, have a temperature or have been told to isolate or quarantine. Let me know if you are ill and you will be excused without penalty.**

Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodation, I request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodation so that they may be implemented in a timely fashion. SLDS

contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Help for Distressed Students

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other, and alcohol use among the top ten health impediments to academic performance. Students experiencing personal problems or situational crises during the semester are encouraged to contact the OSU Counseling and Consultation Service (614-292-5766; www.ccs.osu.edu) for assistance, support, and advocacy. This service is free and confidential.

Religious Statement

Our inclusive environment allows for religious expression. Students requesting accommodations based on faith, religious or a spiritual belief system in regard to examinations, other academic requirements or absences, are required to provide the instructor with written notice of specific dates for which the student requests alternative accommodations at the earliest possible date. For more information about religious accommodations at Ohio State, visit odi.osu.edu/religious-accommodations.

Academic Misconduct Statement

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5- 487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Calendar of Topics and Assignments

Week 1

Topic: Introduction, Overview, Resources.

Assignment/Project: Project 1, Language Storytelling **ASSIGNED**

Reading: Raymond Queneau, *Exercises in Style*, pgs. 19-50

Listening: 1 99% Invisible Podcast (~ 30 minutes)

Listening: 1 Story Corps story (~ 5 minutes)

Week 2

Topic: Story Structure

Assignment/Project: Project 1, Language Storytelling *cont'd*

Reading: Raymond Queneau, *Exercises in Style*, pgs. 51-80

Listening: 1 99% Invisible Podcast (~ 30 minutes)

Listening: 1 Story Corps story (~ 5 minutes)

Week 3

Topic: Text and Language as Story

Assignment/Project: Project 1, Language Storytelling *cont'd*

Reading: Raymond Queneau, *Exercises in Style*, pgs. 81-125

Listening: 1 99% Invisible Podcast (~ 30 minutes)

Listening: 1 Story Corps story (~ 5 minutes)

Week 4

Topic: Sound generation and recording

Assignment/Project: Project 1, Language Storytelling *cont'd*

Listening: 1 99% Invisible Podcast (~ 30 minutes)

Listening: 1 Story Corps story (~ 5 minutes)

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 1 Sound Basics (~12 pages)

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 2 Storytelling with Sound (~13 pages)

Week 5

Topic: Sound as character, action, and mood

Assignment/Project: Project 1, Language Storytelling **DUE**

Assignment/Project: Project 2, Sound Storytelling **ASSIGNED**

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 3 Preparing for Location Sound (~12 pages)

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 4 Location Sound Strategies (~13 pages)

Week 6

Topic: Immersive Sound

Assignment/Project: Project 2, Sound Storytelling *cont'd*

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 5 Voiceover Narration and Story (~12 pages)

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 10 Spatial Audio (~13 pages)

Week 7

Topic: Visual Sequencing

Assignment/Project: Project 2, Sound Storytelling *cont'd*

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 3 Preparing for Location Sound (~13 pages)

Reading: *Nonfiction Sound and Story for Film and Video*, Chapt. 4 Location Sound Strategies (~12 pages)

Reading: *99 Ways to Tell a Story*, pgs. 1-49 (comic panels)

Week 8

Topic: Comics and Storyboard Visual Structures

Assignment/Project: Project 2, Sound Storytelling **DUE**

Assignment/Project: Project 3, Visual Storytelling **ASSIGNED**

Reading: *99 Ways to Tell a Story*, pgs. 50-99 (comic panels)

Week 9

Topic: Hybrid Prototyping

Assignment/Project: Project 3, Visual Storytelling *cont'd*

Reading: *99 Ways to Tell a Story*, pgs. 100-200 (comic panels)

Reading: *A Creator's Guide to Transmedia Storytelling*, Chapt. 2 pgs. 13-20

Week 10

Topic: Interactivity in Stories

Assignment/Project: Project 3, Visual Storytelling **DUE**

Assignment/Project: Project 4, Interactive Storytelling **ASSIGNED**

Reading: *A Creator's Guide to Transmedia Storytelling*, Chapt. 5 pgs. 41-54

Reading: *A Creator's Guide to Transmedia Storytelling*, Chapt. 13 pgs. 110-126

Week 11

Topic: Audience Engagement in Storytelling

Assignment/Project: Project 4, Interactive Storytelling *cont'd*

Reading: *A Creator's Guide to Transmedia Storytelling*, Chapt. 15 pgs. 137-148

Reading: *A Creator's Guide to Transmedia Storytelling*, Chapt. 16 pgs. 149-162

Week 12

Topic: Reading Data

Assignment/Project: Project 4, Interactive Storytelling **DUE**

Assignment/Project: Project 5, Data Storytelling **ASSIGNED**

Reading: *A Creator's Guide to Transmedia Storytelling*, Chapt. 8 pgs. 75-82

Looking: <https://informationisbeautiful.net/>

Week 13

Topic: Visualizing Data

Assignment/Project: Project 5, Data Storytelling *cont'd*

Reading: *A Creator's Guide to Transmedia Storytelling*, Chapt. 23 pgs. 209-222

Looking: <https://informationisbeautiful.net/>

Week 14

Topic: Visualizing Data

Assignment/Project: Project 5, Data Storytelling *cont'd*

Looking: <https://informationisbeautiful.net/>

Finals Week

Assignment/Project: Project 5, Data Storytelling **DUE**

**The Ohio State University
College of the Arts and Sciences Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Proposal to review

Department of Design

Initiating Academic Unit	Course Number	Course Title	
			8/1/2023
New major proposal and ten new courses			Date request sent
Type of Proposal (New, Change, Withdrawal, or other)			
			8/15/2023
ACCAD			Date response needed
Academic Unit Asked to Review			

B. Response from the Academic Unit reviewing

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

ACCAD grants concurrence for Design's new major XMD based on agreements outlined in email exchanges in early May 2023 between Design and ACCAD. Basically, Design will be financing a lecturer who will duplicate Kyoung's ACCAD 5002 course. This will not happen until the first XMD cohorts reaches their 3d year, Design will see if 5301 is also impacted (can we add capacity or do we need to duplicate). More details in the emails.

Signatures

<i>Jana Hashamova</i>	Interim Director	ACCAD	8/17/2023
Name	Position	Unit	Date
2. Name	Position	Unit	Date
3. Name	Position	Unit	Date

Re: Concurrence request

Lisbon, Laura <lisbon.1@osu.edu>

Thu 8/17/2023 7:52 AM

To: Beecher, Mary A. <beecher.17@osu.edu>

Cc: Munch, Fabienne <munch.31@osu.edu>

Dear Mary Anne,

The Department of Art offers its concurrence for the new Experiential Media Design major as well as the new courses developed to support the major.

Best wishes,

Laura



The Ohio State University

Laura Lisbon

Professor and Chair

The Ohio State University

Department of Art

College of Arts and Sciences

254C Hopkins Hall, 128 N Oval Mall, Columbus, OH 43210-1319

614-247-5551 Office / 614-292-5072 Art Office

lisbon.1@osu.edu, art.osu.edu

Pronouns: she/her/hers

From: "Munch, Fabienne" <munch.31@osu.edu>

Date: Tuesday, August 1, 2023 at 2:47 PM

To: "Arora, Anish" <anish@cse.ohio-state.edu>, "Westlake, E.J." <westlake.35@osu.edu>, "Hashamova, Yana" <hashamova.1@osu.edu>, "Lisbon, Laura" <lisbon.1@osu.edu>

Cc: "Beecher, Mary A." <beecher.17@osu.edu>

Subject: Concurrence request

Dear Chairs and Directors,

The Department of Design is seeking your department's concurrence for a new Bachelor of Science in Design (BSD) program in Experiential Media Design (XMD).

The purpose of the undergraduate design program in Experiential Media Design (XMD) is to prepare designers in conceptualizing and constructing engaging and compelling user experiences through innovative, playful and collaborative creative media practices. Over the course of their studies, students become adept at aligning the principles of design with the construction of immersive experiences that engage people. Students learn to harness and apply the latest media technologies in ways that are uniquely tailored to the needs and requirements of each experience and its stakeholders.

For your review, I have attached the program proposal for the new major and syllabi for the ten new associated courses in the Department of Design, they are:

- DESIGN_XMDProgramProposal.pdf
- DESIGN_XMDNewCourses.pdf

I have also attached the College's fillable .pdf concurrence form if you would like to use that, or an email may be substituted for this form.

I would appreciate it if you would email your responses/concurrences to Dr. Mary Anne Beecher (beecher.17@osu.edu), the Department of Design Undergraduate Studies Chair. Responses are due by Tuesday, August 15, 2023. Concurrence will be assumed if no response is received within two weeks.

Thank you for your attention to this request, and thank you for your partnership,

Fabienne



THE OHIO STATE UNIVERSITY

Fabienne Münch, PhD

Professor and Department Chair

The Ohio State University

College of Arts and Sciences

Department of Design

100 Hayes Hall

108 North Oval Mall, Columbus, OH 43210

614.247.8943 Office

munch.31@osu.edu

Pronouns: she/her/hers

From: Arora, Anish <anish@cse.ohio-state.edu>
Sent: Wednesday, August 23, 2023 17:52
To: Munch, Fabienne <munch.31@osu.edu>
Cc: Fosler-Lussier, Eric <fosler@cse.ohio-state.edu>; Sivilotti, Paul <paolo@cse.ohio-state.edu>
Subject: RE: Concurrence request

Dear Fabienne,

We appreciate the recent discussions and concur.

In what will now be an action item on our side, we'll reflect on alternatives for reviving gentler introductions to programming that already on books or offering other pathways for students, but this won't restrict what you're seeking concurrence for at the moment.

With best wishes,
Anish

Anish Arora
Professor and Chair, Computer Science and Engineering
Faculty Director, 5G-OH Connectivity Center
arora.9@osu.edu

Ingrid Rivera
Executive Assistant
rivera.153@osu.edu
614-292-5973 Office



THE OHIO STATE UNIVERSITY

**The Ohio State University
College of the Arts and Sciences Concurrence Form**

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Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Proposal to review

Department of Design

Initiating Academic Unit	Course Number	Course Title	
New major proposal and ten new courses			8/1/2023
Type of Proposal (New, Change, Withdrawal, or other)			Date request sent
Department of Theatre, Film, and Media Arts			8/15/2023
Academic Unit Asked to Review			Date response needed


B. Response from the Academic Unit reviewing

Response: include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

TFMA may need to increase seats in TH 5331 (one of the listed elective options). Logan and I already have a meeting scheduled to discuss offerings for screenwriting and will add this to considerations for our schedule planning.

ACCAD 5002 is part of the Production Studio category offerings in MIP. As Emily and I noted in a thread from 4/4, we only have 4 seats per section reserved for MIP students. ACCAD 5002 may become an issue if there is an increase in MIP majors and a subsequent additional group of students in the major needing this course without increased seats or offerings by ACCAD.

Signatures

1.		Chair	TFMA	8-16-23
	Name	Position	Unit	Date
2.				
	Name	Position	Unit	Date
3.				
	Name	Position	Unit	Date