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)

• DESIGN3156_ExperimentalStorytellingrevised.pdf: Revised syllabus

   (Syllabus. Owner: Beecher,Mary Anne)

Comments

• Religious accommodations statement has been added. Disability Services statement has been updated. Statement about the provision of additional reading and viewing materials has been removed. Points for assignments has been added. Grading scale has been amended. Disabilities Services statement has been updated. *(by Beecher,Mary Anne on 10/19/2023 11:43 AM)*

• Please see Subcommittee feedback email sent 10/10/2023. *(by Hilty,Michael on 10/10/2023 10:56 AM)*

• 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
Revision Requested	Hilty,Michael	10/10/2023 10:56 AM	ASCCAO Approval
Submitted	Beecher,Mary Anne	10/19/2023 11:43 AM	Submitted for Approval
Approved	Munch,Fabienne	10/19/2023 01:50 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/19/2023 01:56 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	10/19/2023 01:56 PM	ASCCAO Approval

Design 3156: Experimental Storytelling

Instructor	*Name*
Contact	*name.#@osu.edu, office room/building, office hours*
Semester	*Spring 2026*
Location/Time	*room/building, meets 2x/week for 2 hr. 40 minutes each meeting*
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]**

Grading

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

Type	Description	Point Value
Project 1	**Language Storytelling**	20
Project 2	**Sound Storytelling**	20
Project 3	**Visual Storytelling**	20
Project 4	**Interactive Storytelling**	20
Project 5	**Data Storytelling**	20
	Total	**100**

Grading Scale

93-100 A	87-89 B+	77-79 C+	67-69 D+
90-92 A-	83-86 B	73-76 C	60-66 D
	80-82 B-	70-72 C-	below 60 E

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 maintain a healthy and accessible environment to support student learning in and out of the classroom. 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 accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Mental Health Statement

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614--292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Religious Statement

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

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**