

Design 3156: Experimental Storytelling

Instructor	<i>Kyoung Lee Swearingen</i>
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Semester	<i>Spring 2026</i>
Location/Time	<i>Hayes 330, meets 2x/week for 2 hr. 40 minutes each meeting (1-3:40 PM W/F)</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 among different formats of stories
3. Create stories as a single author or within a collaborative group
4. Use storytelling as a way to engage stakeholders in an experience
5. Employ various technologies to advance a story
6. Choose media appropriate to the 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.

Required and Recommended Reading/Listening

- 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]
- 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]

Some readings/listening support critique discussions and optional sound integration in later projects.

Mode of delivery

The course meets in-person.

Credit hours and work expectations

This is a **3-credit-hour lab/studio**. According to Ohio State policy (go.osu.edu/credithours), students should expect 5-6 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 3-5 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Participation requirements

Attendance

Design is a field that requires discipline, timely participation, and respectful and thoughtful communication. Timely and consistent engagements are critical in all formats used to deliver the content of this course. You are expected to come to class prepared and to participate actively in each class. Spontaneous and planned learning experiences and discussions are impossible to recapture or duplicate. You can anticipate that your instructor will take attendance.

The Department of Design recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency, or other important matters. When this occurs, it is your responsibility to request updates and notes from a peer and to review any course material on Carmen that is associated with the class you missed.

Department of Design attendance expectations:

The Department of Design acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time. We do not distinguish between excused and unexcused absences.

For courses that meet twice per week, up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and if three absences have occurred, **you are required to initiate a meeting with your instructor to discuss what is preventing your attendance, and strategies for avoiding additional absences**. If you do not initiate this meeting prior to being absent a fourth time, you will receive an “E” grade for the course when your fourth absence occurs. If you meet with your instructor before missing a fourth class, you *may* be allowed additional absences at your instructor’s discretion, but ANY student who misses more than six class meetings in a semester will earn an “E” grade. Students who are registered with SLDS and have approved Flex Plans should follow the attendance requirements that are designated there.

Our approach to attendance is summarized in this table:

	ABSENCES	CONDITION	CONDITION
CLASS MEETS TWICE PER WEEK	1	None	No extra effect on grade
	2-3	None	Reduction of participation grade
	Before 4th	Must meet with instructor	

	If meeting not held	Number of allowed absences determined E grade assigned for 4 th absence
	4-6 # of additional absences approved at instructor's discretion	E grade assigned if maximum exceeded

Making productive use of class time and meeting in-progress deadlines are also factors of the professional behavior this course is intended to cultivate. Students are expected to be present and active for entire class periods. Frequent tardiness or leaving early can, therefore, impact your project/course grades in a detrimental manner.

Use of learning management system (Carmen)

You will use Carmen to upload digital files of completed assignments for evaluation unless otherwise specified for an assignment or exercise. Carmen may also be used for class discussions and providing feedback (including scores/grades). Announcements in Carmen will inform all students about schedule modifications or alternative planning. Teams can also be used for communication and for sharing information and files, if specified by your instructor.

Office hours (optional)

My office hours are a great time to receive one on one instruction or conversation with me, but they are optional. Office hours (12-1PM W/F) are listed on Carmen; if you can't attend, email me to schedule an appointment.

Grading and instructor response

How your grade is calculated

Category	Points and/or Percentage
Exercise 1a	5%
Exercise 1b	5%
Exercise 1c	5%
Exercise 2	5%
Exercise 3	10%
Exercise 4	10%
Exercise 5a	5%
Exercise 5b	5%
Exercise 6a	10%
Exercise 6b	10%
Participation and Professionalism	30%
Total	100%

Portfolio documentation is required for each exercise (images/video + short process notes). This is included in the grading rubric under Reflection & Iteration.

Each exercise is evaluated using a shared rubric: Narrative Intent & Clarity, Design Thinking & Experimentation, Use of Medium/Tools, Craft & Execution, and Reflection/Iteration (including documentation).

Exercise #1a — Self Portrait / C.L.O.S.A.T Storyboard

Objective

Introduce storytelling through self-observation using the five narrative elements of C.L.O.S.A.T.(Character, Location, Objects, Situation, Action, Theme.) You may fictionalize, abstract, or anonymize your story if you prefer.

Description

Create an 8–12 panel storyboard representing a short personal narrative, memory, ritual, or emotional moment.

Use the C.L.O.S.A.T. elements to reveal an aspect of identity visually and structurally.

Guiding Questions

- **C — CHARACTER**, Who could be used in a story?
- Consider: Appearance, Mannerisms, Occupation or daily activity, A contradiction or tension
- Write a character who **suggests story** without explanation.

Examples:

- A crossing guard who never stops moving
 - A child who refuses to speak indoors
 - Someone who watches but is never seen
-

- **L — LOCATION**, A place that suggests something could happen.
- Consider: Transitional spaces, Public vs. private, Places tied to routine or abandonment

Examples:

- A parking garage at dawn
 - A kitchen after everyone has left
 - A border, edge, or threshold
-

- **O — OBJECT**, Something curious or evocative.
- Choose an object that is eloquent of: Time, Place, Situation, Its owner

Examples:

- A cracked phone wrapped in tape

- A key that opens nothing nearby
 - Shoes left outside a door
-

- **S — SITUATION**, A conjunction of circumstances that puts pressure on the character.
- This is **not** the plot — it is the tension *before* action.

Examples:

- Someone must decide before being seen
 - Two people want opposite outcomes
 - Something important is about to end
-

- **A — ACT**, An unusual or revealing human action.
- Choose something **small but loaded** — not dramatic spectacle.

Examples:

- Refuses to open a door
 - Leaves without taking anything
 - Breaks a rule no one notices
-

- **T — THEME**, The central idea that underlies the story.
- Theme is **felt**, not stated.

Examples:

- Belonging
- Control
- Care
- Loss
- Transition
- Memory

Students may explore:

- Cultural and historical context

- Immigration or family origin?
- Ritual or routine
- Personal transformation
- Autobiographical design (e.g., *Persepolis*, documentary storyboarding)

Deliverables

- 8–12 sequential panels
- Drawn or photographed (digital or paper)
- Texts accompany each panel
- Express a moment of change, tension, or reflection

Exercise #1b — Self Portrait Variations

Objective

Explore how point of view, structure, and style transform meaning by creating two alternate versions of Exercise #1a.

Description

Using techniques inspired by *99 Ways to Tell a Story*, create two reinterpretations of your original C.L.O.S.A.T storyboard.

These should explore different forms such as:

- different perspectives
- different framing
- different pacing or rhythm
- shifting emotional tone
- relocating the story
- telling the “same” moment with a new structure

Deliverables

- Two full reinterpretations (4–12 panels each)
 - Must clearly contrast with the original storyboard
 - Must demonstrate experimentation and narrative flexibility
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Exercise #1c — Color Script

Objective

Use color as a narrative and emotional system to reinterpret the meaning of your story from Exercise #1b.

Description

Select one of your variation storyboards from Exercise #1b.

Create a color script that maps the emotional arc of the story through color alone.

Represent each major narrative beat, use color, value, and contrast to communicate,

- emotional shifts
- psychological tension
- mood progression

This does not rely on detailed drawing or full illustration

Format Options (Choose One):

- 8–12 color blocks aligned with storyboard panels
- Horizontal color timeline
- Grid-based color progression
- Abstract swatches paired with short narrative beats

Deliverables

- Must correspond clearly to one variation from Exercise #1b
 - Must show **intentional emotional progression**
 - May include:
 - hue
 - saturation
 - contrast
 - temperature shifts
 - Short caption for each color moment (1 short sentence or phrase)
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Exercise #2 — Mise En Scène

Objective

Tell a story using three carefully composed live-action photographs, shot with a real camera and physically staged.

Description

Create three sequential images.

Each image should reveal narrative clues through environment, props, lighting, and composition.

Avoid centering a character's face or performance, and let space, light, and objects do the storytelling. Focus on composition, spatial hierarchy, light, and material cues.

Deliverables

- Three live-action still images
 - Real location
 - Designed lighting (natural or artificial)
 - Props and costume/silhouette
 - No dialogue or text on the images
 - Must imply a clear emotional tone or conflict
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Exercise #3— Abstract Narrative

Objective

Translate emotion, memory, or sensation into an abstract visual narrative without characters or dialogue.

Description

Create a 30–60 second motion piece inspired by an emotion, memory, sensation, or atmosphere.

Use non-representational imagery — shapes, textures, light, color, movement — to convey emotional or conceptual meaning.

Focus on how meaning can emerge from rhythm, transformation, and contrast — not from recognizable symbols or literal storytelling.

Deliverables

- 30–60 seconds
- No characters or literal representation
- Visual rhythm must echo your chosen emotional arc
- May use filmed textures, animated forms, projection, light, or layered video

Inspirations

- Oskar Fischinger
 - Norman McLaren
 - Refik Anadol
 - Len Lye
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Exercise #4 — 3D Asset as Cultural Story Object

Objective

Use 3D modeling as a storytelling tool by designing an object that communicates ownership, history, emotional residue, and cultural or societal meaning.

Your object should feel grounded and researched, not invented at random, even if it is speculative.

Description

Model one low-poly and one high-poly version of a 3D object in Maya that functions as a cultural story artifact. The viewer should be able to infer:

- Who owns or owned this object
- What kind of world or culture it belongs to
- How it has been used over time
- What emotional tone or history it carries

Cultural Prompts (Choose One):

- Migration object
- Labor tool
- Ritual object
- Childhood artifact
- Broken consumer product
- Protest symbol

Deliverables

- One original **low-poly** model (real-time ready)
- One original **high-poly** model (render-ready)

- Clean topology for both
 - Turntable renders
 - Include 2–3 reference images or sources in your documentation.
 - A **100–150 word backstory** describing:
 - Who used this object
 - Where it belongs
 - What happened to it
 - What cultural or emotional meaning it carries
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Exercise #5a — Branching Narrative in Twine

Objective

Explore interactive storytelling through branching structure and audience agency.

Description

Redesign a classic story (e.g., *Little Red Riding Hood*, *The Ugly Duckling*) using Twine to create multiple narrative pathways.

Deliverables

- At least 5 nodes/passages
 - 2+ meaningful branches
 - Clear choices that affect tone, outcome, or perspective
 - Must reinterpret the original tale intentionally and thoughtfully
 - Include a short designer's note
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Exercise #5b — Playtesting and Iteration

Objective

Polish and refine your branching story through playtesting and iteration.

Description

Expand your Twine project with visuals, sound, layout design, and improved interactive flow. Respond to feedback by adjusting paths, pacing, and emotional clarity.

Deliverables

- Revised and expanded Twine story
 - Visual/style enhancements
 - Audio optional
 - Documented iteration process
 - Summary of playtester feedback
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Exercise #6a — Story as space

Objective

Design a virtual environment that tells a story through space, layout, lighting, materials, and object relationships — before introducing camera movement or cinematic sequencing. This exercise focuses on environmental storytelling as design.

Description

Create a virtual environment in Unreal Engine that communicates a narrative, system, or cultural context through spatial arrangement, lighting, scale, material choices, and asset relationships.

There is no camera movement requirement in this exercise.

Think of this as designing a story place, not telling a story with shots.

Your environment should allow a viewer to infer:

- What kind of place this is
- What has happened here (or is happening)
- What kind of world, system, or culture it belongs to
- What emotional or atmospheric tone it carries

The “story” should emerge from design decisions, not from characters, text, or explicit narration.

You may explore:

- Spatial narratives (how layout shapes meaning)
- Cultural or historical context embedded in space
- Systems or processes implied by the environment
- Traces of use, time, or transformation

Deliverables

- One Unreal Engine environment
 - Designed lighting and atmosphere
 - Intentional spatial layout and composition
 - Thoughtful asset selection, placement, and scaling
 - No camera movement, no character required.
 - Short designer's statement (150–200 words): What story does this space tell?
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Exercise #6b — Story as experience

Objective

Use camera movement, framing, timing, and sequencing to tell a story through a designed environment.

This exercise focuses on directing an experience, not building the world.

Description

Using your environment from Exercise #6a (or a revised version of it), create a short cinematic sequence in Unreal Engine that guides the viewer through the space in a meaningful way.

Now the story unfolds through:

- Camera movement
- Framing and composition over time
- Pacing and rhythm
- Reveals, transitions, and focal shifts

The camera becomes the narrative voice and the viewer's guide.

Think about:

- What does the viewer see first, and why?
- What is revealed gradually?
- How does the camera shape emotional response?
- How does movement change meaning?

You may use:

- Slow exploration
- Guided walkthroughs

- Dramatic reveals
- Shifts in scale, proximity, or perspective

Deliverables

- 1–2 minute cinematic sequence in Unreal Engine
- Intentional camera movement and framing
- Narrative pacing and progression
- Integrated soundscape
- Designed lighting and atmosphere
- Strong emotional or thematic throughline
- Short reflection (150–200 words): How did camera and pacing change the story?

Participation and Professionalism (30% Grade)

Your active engagement is essential for becoming a strong storyteller and designer. This course relies heavily on conversation, critique, observation, and collaboration.

Therefore, your participation grade reflects your presence, focus, work ethic, and contribution to the learning environment. Participation includes speaking, listening, writing, documenting, and responding, not just talking in class. Reflection may take the form of short writing, documentation notes, or discussion contributions.

You will be evaluated across the following behaviors:

- Attending class fully (on time, staying through the end)
- Paying attention — not multitasking or disengaging
- Contributing meaningfully during discussions and critiques
- Offering thoughtful, constructive feedback to peers
- Taking notes and showing evidence of applying feedback
- Bringing required materials and being prepared
- Demonstrating courtesy, collaboration, and professionalism

Below are the levels of performance:

Level	Description
Inactive	Students at this level show <u>very little engagement</u>. Behaviors may include: • Frequently late, absent, or leaving early • Rarely speak during discussion or critique • Gives no feedback to peers • Shows limited attention (multitasking, distracted, off task)

Level	Description
	Does not respond to or apply feedback
Active	Students at this level meet expectations and <u>contribute regularly</u>. Behaviors include: - Present and on time for most classes - Participates thoughtfully in critiques and discussions - Provides constructive feedback to many peers - Takes notes and clearly applies feedback in revisions - Shows focus and professionalism during work time - Comes prepared with materials, files, and assigned work
Very Active	Students at this level exceed expectations and <u>elevate the learning environment</u>. Behaviors include: - Always present, punctual, and prepared - Fully engaged: attentive, listening, asking questions, offering insights - Consistently provides specific, helpful feedback during critiques - Helps peers troubleshoot or clarify conceptual/technical problems - Applies feedback thoroughly and proactively - Takes notes during demos and critiques - Actively observes peers' work - Stays off phones/laptops unless used for course activity - Prioritizes this class during critiques and does not work on unrelated projects - Gives full attention to peers during their critique rather than editing their own work

Note: Participation and Professionalism are assessed continuously throughout the semester and reflects preparation, engagement, reflection, and collaboration across all activities.

Late assignments

In courses at the 3000, 4000, and 5000 levels, no grace period is provided and total scores for assignments submitted up to 7 days after a deadline will be reduced by 10%. Total scores for assignments submitted more than 7 days after a deadline will be reduced by 50% if they are received by the last regular class meeting of the semester. Flex plans for students registered with SLDS will be honored.

Our approach to accepting late submissions is summarized in this table:

	TIME FRAME	PENALTY	CONDITION
3000-5000 LEVEL COURSES	0-7 days late	10% deduction	

	8 days- last class meeting of the semester	50% deduction
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Departmental Grading Scale

A (93–100) Work, initiative, and participation of exceptional quality

A- (90–92.9) Work, initiative and participation of very high quality

B+ (87–89.9) Work, initiative and participation of high quality which reflects higher than average abilities

B (83–86.9) Very good work, initiative and participation that satisfies the goals of the course

B- (80–82.9) Slightly above average work, initiative and participation that satisfies the goals of the course

C+ (77–79.9) Average work, initiative and participation which reflects an understanding of course material

C (73–76.9) Adequate work; student has a less than average level of initiative and participation

C- (70–72.9) Passing but below good academic standing; student has a less than average level of work, initiative and participation

D+ (67–69.9) Below average work, initiative and participation

D (60–66.9) Well below average work, initiative and participation

E (59.9–0) Failure; no credit. Unsuccessful completion of work. Limited or no participation. Objectives of the assignment are not met or are met in a significantly limited way.

Instructor feedback and response time

Project grading and feedback can generally be expected within two weeks of the submission of work. You can expect to receive an update on your performance status in my course before the middle of Week 4 and the end of Week 10 (at minimum). As your instructor, I am here to help and support you. Please engage with me either via Carmen, email, TEAMS, or in person by scheduling an appointment. I will make every effort to reply to emails within 24 hours M-F, but do not guarantee a response between 8pm and 7am or on weekends.

Course Materials and Technologies/Tools

Required Materials

External Storage for project files
Headphones for sound work
Pencil, sketchbook, notebook

Digital readings

All required readings will be posted to Carmen.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

General Class and Studio Policies

Respecting Identity. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.

Tolerance. Courses sometimes contain content that can include some language, imagery, or dialogue that may be challenging or offensive to some students. While no student is required to participate in a presentation or discussion about design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner whenever possible. Creative practices can often challenge our ideas and experiences associated with norms, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive, educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see me with any concerns as soon as possible.

Trigger Language Warning. Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leave the classroom to take a water/bathroom break, debrief with a friend, or contact a Sexual Violence Support Coordinator at **614-292-1111**, or Counseling and Consultation Services at **614-292-5766**, and you can contact your instructor, if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Writing style. Any written submissions should follow the standard English guidelines for using proper grammar, spelling, and punctuation. Informality is fine for non-academic topics.

Tone and civility. In verbal exchanges and in writing, let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online or in writing.

Citing your sources. In any written form of academic submission, please cite your sources to back up what you say and for any images you use. If you use a photograph or are particularly inspired by another work and wish to include, mimic, or apply any part of it to your work, cite it. While use of precedents (existing designs/ideas) is expected to inspire new iterations and build skills, you are expected to credit your sources. For published or online written or visual materials, please use the **APA citation style**. If you are not accustomed to writing in APA style (which is preferred by the disciplines encompassed in this course), you can use a citation generator such as <https://www.mybib.com/tools/apa-citation-generator> to help you get it right.

Protecting and saving your work. Consider composing anything you submit for this course using software that allows you to save your work separately. I recommend that you copy into the Carmen drop box for submission. Please do not submit one-of-a-kind material.

Communication tool: Carmen. Carmen (carmen.osu.edu) will be used for all communication specific to individual sections through announcements (for example: if I need to start class late or need to update you on a specific detail). Carmen will also be where all grades, readings, and lecture PDFs are posted. Assignment details will be shared on Carmen on each assignment page.

Communication tool: Email. Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure conversations. Information general personal matters, assignment or class inquiries or other similar topics should be addressed using these two sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information. Report such messages to report-phish@osu.edu.

Communication tool: Teams. If your course makes use of Teams for file sharing or communication, describe that here. Your instructors and GTAs may allow DMing (and have notifications on at certain times) where you could contact them for clarifications or questions. However, the DM function should never be used for private information (such as grades).

Copyright for instructional materials. The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Reusing past work. In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

Grade Forgiveness. The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA. Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule.

The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See: <https://advising.osu.edu/grade-forgiveness-0> for more information.

Grievances and Solving Problems. If you encounter a problem related to your educational program, you have a variety of avenues available to seek resolution. Typically, you are advised to resolve any dispute, disagreement, or grievance as directly as possible, engaging with the person or persons most closely involved. If this step does not produce acceptable results, you should follow a logical stepwise progression to address the academic concerns.

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with me (your instructor or professor). Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Artificial Intelligence and Academic Integrity. There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite and others. These tools will help shape the future of work, research and technology but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State.

Permitted AI use in this course (with disclosure): You may use generative AI for brainstorming prompts, mood boards, reference exploration, or drafting short reflection text, as long as you disclose the tool and how you used it. You may not submit AI-generated images, models, or written work as your final deliverable unless the assignment explicitly allows it.

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship or on a course assignment unless such assistance has been

authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

Academic Policies

Academic integrity policy. Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Diversity Statement. The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit:

<https://odi.osu.edu/>

<https://odi.osu.edu/racial-justice-resources>
<https://odi.osu.edu/focus-on-racial-justice>
<https://cbasc.osu.edu>

Creating an environment free from harassment, discrimination, and sexual misconduct.

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

Online reporting form at equity.osu.edu,
Call 614-247-5838 or TTY 614-688-8605,
Or Email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Your mental health. 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.

Accessibility accommodations for students with disabilities

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, please 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.

Religious Accommodations. If you wish to request religious accommodations for religious beliefs and practices, please provide me with a notice of specific dates for which you request alternative accommodations within 14 days after the first instructional day of the course. I will not question the sincerity of your religious or spiritual belief system when reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, I will provide you with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to your sincerely held religious beliefs and practices by allowing up to three absences each semester for you to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If you request an accommodation without providing the prescribed notice, I will make every reasonable attempt to accommodate you. If concerns arise about a requested accommodation, I will consult my tenure initiating unit head for assistance.

If you have questions or disputes related to academic accommodations, you should contact me (your course instructor), and then our department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Office of Institutional Equity**.

Lyft Ride Smart. Lyft Ride at Ohio State offers eligible students discounted rides, inside the university-designated service area (opens in new window) and has expanded service to the Short North area along High Street. Service runs from 7 p.m. to 7 a.m. Prices may be impacted by distance, traffic, time of day, special events and prime time surcharges. More information about the service and the Lyft App, and a link to get started using the Lyft Ride Smart services can be found at: <https://ttm.osu.edu/ride-smart>.

Weather/Short-Term Closing. Although Ohio State strives to remain open to ensure continuity of services to students and the public, extreme conditions can warrant the usage of the university's Weather or Other Short-Term Closing Policy. Please visit this webpage to learn more about preparing for potential closings and planning ahead for winter weather.

CALENDAR

Week#	Dates	Lecture and demo
1.1	1/14	Charrette
1.2	1/16	Charrette
2.1	1/21	Introduction, Storyboarding and C.L.O.S.A.T
2.2	1/23	Q&A, Workday
3.1	1/28	Exercise #1a Self Portrait / C.L.O.S.A.T.Storyboard review
3.2	1/30	99 Ways to Tell a Story
4.1	2/4	Q&A, Workday
4.2	2/6	Exercise #1b Self Portrait Variations review
5.1	2/11	Color Script, how to tell story through color
5.2	2/13	Q&A, Workday
6.1	2/18	Exercise #1c Color Script review
6.2	2/20	Mise En Scène
7.1	2/25	Q&A, Workday
7.2	2/27	Exercise #2 Mise En Scène review
8.1	3/4	Abstract Cinema
8.2	3/6	Q&A, Workday
9.1	3/11	Exercise #3 Abstract Narrative review
9.2	3/13	3D modelling demo and workday
10.1	3/18	SPRING BREAK
10.2	3/20	SPRING BREAK
11.1	3/25	Q&A, Workday
11.2	3/27	Exercise #4 3D asset as cultural story object review
12.1	4/1	Twine demo and workday
12.2	4/3	Exercise #5a review and playtesting
13.1	4/8	Q&A, Workday
13.2	4/10	Exercise #5b review and playtesting
14.1	4/15	Unreal demo 1
14.2	4/17	Exercise #6a Story as space review
15.1	4/22	Unreal demo 2
15.2	4/24	Q&A, Workday
16	4/30	Exercise #6b Story as experience review (Thursday April 30, 12PM- 1:45PM, University-scheduled final time)