

USC Iovine and Young Academy

*Arts, Technology and the Business
of Innovation*

IDSN 560 Narrative and Storytelling

Units: 4.0

Spring 2024—Tuesdays—5:30 pm-7:20 pm PT

Location: <https://digitalcampus.instructure.com/>

Instructors: Jay Clewis

Office: Virtual

Office Hours: By Appointment

Contact: jclewis@usc.edu

IT Help: <https://uscedu.sharepoint.com/sites/IYAStudent/SitePages/IT-Resources.aspx>

Hours of Service: 9 a.m. – 6 p.m.

Contact Info: iyahelp@usc.edu

Technology Support: [Zoom information for students](#)

2U Digital Campus Online Technical Support

Contact: 1-855-487-3504, techsupport@digitalcampus.2U.com

Course Description

The ability to share one’s creative vision, thoughts, or products in a manner that is resonant to those within a target audience is critical in an array of situations. The resonant story is one that communicates to listeners, readers, or viewers in a manner that reflects a nuanced understanding of how one thinks, feels, reacts, and behaves. It is through depth of insight and effective communication that innovations diffuse, art is championed, content is consumed, services are rendered, and products are purchased or adopted. This course explores the various written, spoken, and visual ways in which stories can be envisioned, assembled, and shared – both historically and in contemporary contexts across audiences and for different purposes, using existing or creating new multimedia methods and tools. Accompanying this exploration is instruction in communication theory and the narrative structures and content most effective at evoking a powerful and meaningful audience response.

Learning Objectives and Outcomes

Students in this course will learn how to build and communicate ideas, concepts and solutions using universal storytelling techniques. Upon completing this course, students will be able to:

- Understand the foundational and generalizable components of stories, including semiotic syntax, user viewpoints, and cultural perspectives
- Differentiate between story types, form, context, and content
- Create independent narratives for effective use in an array of personal and organizational settings (e.g., design agency, engineering firm, startup venture)
- Understand public speaking best practices and use of supporting material to best effect

Prerequisite(s):

IDSN 510 Integrative Practices Residential; IDSN 540 Processes and Perspectives.

Course Notes

This course will be conducted online, using a combination of synchronous and asynchronous methods. Students are responsible for all additional assigned material, including video lectures, interviews, and reading materials offered by the instructors throughout the course.

Technological Proficiency and Hardware/Software Required

Students must provide their own laptops. The laptop specifications take into consideration that students will be creating, streaming, and downloading audio and video, communicating using video conferencing applications and creating and storing large multimedia files.

USC Technology Rental Program

The university realizes attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. Submit an application to the [USC Technology Rental Program](#).

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

For classes that require them, the following software is available for purchase online through the USC Iovine and Young software catalog at the Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	\$70 2023–2024 annual license
Apple Logic Pro	\$35 semester licenses
Solidworks	\$35 semester license
Apple Final Cut Pro	\$35 semester license

To purchase:

- Visit: <https://commerce.cashnet.com/IOVINE>
- Select the software license(s) you would like to purchase by clicking “View Details” or the software title and make your purchase
- You will receive an order confirmation receipt at the email address you provided
- You will be notified by email when the software license has been activated

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyahelp@usc.edu.

Required Readings and Supplementary Materials

Required content and readings may be assigned by faculty at any point during the semester. In addition, the following book will be used in the first module (four weeks of class):

The Medium is the Massage: An Inventory of Effects (M. McLuhan and Q. Fiore)

Description and Assessment of Assignments

Below are brief overviews of each assignment and deliverables across the four modules in the course: Medium is the Message; Performance; Professional Storytelling, and Thinking Long-Term. All assignments will be submitted within the 2U Learning Management System (LMS). If you experience technical difficulties, email the course instructors directly and utilize 2U student support for assistance. Additional assignment details will be provided separately.

1.1 – Pick A Spread, Any Spread

Obtain or borrow a physical copy of *The Medium is the Message*. Familiarize yourself with the book and select a spread (book open flat) based on any methods. Upload a PDF of your selection.

1.2 – The Medium Is the Message, Part 01

Recreate the spread you selected using one of the following media discussed: Film, VR, Gaming, Comics/Graphic Novels, or Social Media. The recreation should not be literal but an interpretation of the spread based on your perception of its meaning and the unique strengths of the medium.

1.3 – The Medium Is the Message, Part 02

Recreate the selected spread again using one of the following media: Poetry, Short Story, Essay, Environmental Graphics, or Photography. The recreation should not be literal but an interpretation of the spread based on your perception of its meaning and the unique strengths of the medium.

1.4 – The Medium Is the Message, Part 03

Create a 3-slide pitch for a site-specific installation, exhibition, or platform that recreates your spread by combining at least three of the mediums explored in class so far. Be prepared to share the pitch in the live session.

2.1 – PechaKucha, Part 01

Create an initial draft of your PechaKucha talk. As this initial upload is intended to serve as a draft, your deliverable can be as detailed regarding the final design as you find necessary to communicate the narrative of your talk. The talk must utilize 20 slides and can be about anything of genuine interest to you (it does not have to be serious).

2.2 – Pecha Kucha, Part 02

Finalize your PechaKucha talk and slide deck. Take time to practice your talk and be prepared to deliver your PechaKucha talk in the live session.

3.1 – Goals and Strategies

Work in teams to select a product, service, or business that you will focus on throughout the “Professional Storytelling” chapter of the course. Create a Goal (overall vision for the purpose of the campaign) and define a Strategy (specification of the specific stakeholders/personas you hope to reach) for the product, service, or business you selected, using the methodology covered in Unit 9. Be prepared to share in the live session.

3.2 – Objectives and Tactics

Work in teams to set Objectives (accountability/success metrics) and explore Tactics (specific marketing activities/campaign output) for a new marketing campaign for the product, service, or business you selected, using the methodology covered in Unit 10. Be prepared to share your progress in the live session.

3.3 – Professional Storytelling Strategy Deck

Finalize your project by creating one cohesive Professional Storytelling Strategy Deck (10 slides maximum) that serves as a “pitch” of your concepts and strategy to the product, service, or business you selected. Be prepared to share in the live session.

4.1 – Signals, Emerging Issues, Trends

Collect 2 signals, 2 emerging issues, and 2 trends relevant to the future of storytelling. Include an image and brief description for each. Be prepared to share in the live session.

4.2 – Scenarios

Write 4 scenarios on the future of storytelling using the alternative futures/archetypes of the future framework (Growth, Constraint/Discipline, Collapse, Transformation). Each scenario should be a maximum of 300 words. You can write in any style or perspective you would like. Scenarios must be written only (no visual aids or supplements are allowed). Be prepared to share in class.

4.3 – Diegetic Object

Create a diegetic object to accompany one selected scenario from exercise 4.2. This object can be any visual artifact that helps to bring your scenario to life. For example, A physical object, a digital product, a drawing, an advertisement, a film, etcetera. Build a two-slide presentation to submit and share in class (slide one is your diegetic object, slide two is your scenario summarized).

Assignment Rubrics

The instructor will provide evaluation and grading criteria for assignments throughout the course.

Grading Breakdown

Assignment	Points	% of Grade
Participation	100	10%
1.1 Pick a Spread, Any Spread	0	0%
1.2 The Medium is the Message, Part 1	50	5%
1.3 The Medium is the Message, Part 2	50	5%
1.4 The Medium is the Message, Part 3	100	10%
2.1 PechaKucha, Part 1	50	5%
2.2 PechaKucha, Part 2	100	10%
3.1 Goals and Strategies (Team)	100	10%
3.2 Objectives and Tactics (Team)	100	10%

3.3 Professional Storytelling Strategy Deck (Team)	100	10%
4.1 Signals, Emerging Issues, Trends	50	5%
4.2 Scenarios	100	10%
4.3 Diegetic Object	100	10%
Total	1000	100%

Grading Scale

Final course grades will be determined using the following scale:

Letter Grade	Numerical Score
A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
F	69 and below

Assignment Submission Policy

All assignments must be delivered by the date and time (Pacific Time) that the deliverable is listed as due per instructor guidelines. The instructor(s) will provide due dates for all assignments and deliverables during the first week of the Capstone. Late assignments will be subject to the late submission policy indicated below. **All assignments must be completed to pass this class.**

Late Submissions

Assignments will be accepted after the deadline with the following grade penalties. Do not ask for extensions; the extensions are noted below.

Submission in the 24 hours after the deadline	10% deduction
Submission between 24 hours and 3 days after the deadline	50% deduction
Submission after 3 days after the deadline	100% deduction

Course Attendance Policy

The Academy maintains rigorous academic standards for its students, and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of a semester when a detailed explanation is provided. Each unexcused absence will result in the lowering of the final course grade by one-third of a grade (e.g., an A will be lowered to an A-, an A- will be lowered to a B+, and so on). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence. Missing a substantial part of a class for any reason may be counted as a full course absence and is at the discretion of the instructor.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Excused absences normally may not be used on days where there is a quiz, exam, or presentation. Using an excused absence for a quiz, exam, or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodations. Accommodations may also be made for essential professional or career-related events or opportunities. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors, and student-athletes should provide Travel Request Letters. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Iovine and Young Hall Cleanout

The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded two days after the end of the final exams.**

Course Schedule: A Weekly Breakdown

Week	Topics	Assignments
Module 1: The Medium is the Message		
1	Welcome to Narrative and Storytelling <ul style="list-style-type: none">● Course and Professor Introductions● What Makes A Good Story?	Assignment 1.1
2	History, Examples, Use-Cases, And Value of The Medium <ul style="list-style-type: none">● Film, VR, Gaming, Comics/Graphic Novel, Social Media	Assignment 1.2
3	History, Examples, Use-Cases, And Value Of The Medium <ul style="list-style-type: none">● Poetry, Short Story, Environmental Graphics, Photography	Assignment 1.3

4	Perspectives On Storytelling Across Industries <ul style="list-style-type: none"> ● Storytelling In Film, Art/Illustration, and Writing ● Understanding The Audience 	Assignment 1.4
Module 2: Performance		
5	Introduction To Public Speaking and The Pecha Kucha <ul style="list-style-type: none"> ● Overview Of Forms of Public Speaking 	
6	Best Practices and Common Mistakes <ul style="list-style-type: none"> ● Best Practices for Public Speaking ● Common Mistakes in Public Speaking ● Designing Good Slides 	Assignment 2.1
7	Listening As a Practice <ul style="list-style-type: none"> ● What Is Listening? Perspectives From the Field 	Assignment 2.2
Module 3: Professional Storytelling		
8	Career Pathways and Opportunities <ul style="list-style-type: none"> ● Introduction To Career Pathways in Storytelling ● Industry Experts About Their Career Path 	
9	Creating Goals and Defining Strategies <ul style="list-style-type: none"> ● Professional Case Study Part 01 ● Deep Dive: Creating Goals and Defining A Strategy 	Assignment 3.1
10	Setting Objectives and Exploring Tactics <ul style="list-style-type: none"> ● Professional Case Study Part 02 ● Deep Dive: Setting Objectives and Exploring Tactics 	Assignment 3.2
11	Creating Goals and Defining Strategies <ul style="list-style-type: none"> ● Professional Case Study Part 03 ● Deep Dive: Measuring Success 	Assignment 3.3
Module 4: Thinking Long-Term		
12	Introduction To Strategic Foresight <ul style="list-style-type: none"> ● Introduction To Strategic Foresight ● Signals, Trends, Emerging Issues 	Assignment 4.1
13	Strategic Foresight Methodologies <ul style="list-style-type: none"> ● Alternative Futures, 3 Horizons, and Futures Triangle 	
14	Projects & Perspectives <ul style="list-style-type: none"> ● Designing The Future ● Perspectives On Design's Role in Strategic Foresight 	Assignment 4.2
15	Diegetic Objects <ul style="list-style-type: none"> ● Creating Artifacts Of The Future ● Final Review and Course Conclusion 	Assignment 4.3

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit the recording and distributing of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information that had been distributed to students or in any way had been displayed for use in relation to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity, see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

Policy for the Use of AI Generators

The Capstone course does not have any restrictions on the use of generative AI tools to create or modify content relating to the development of student projects.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services \(OSAS\)](#) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible, as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on-call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on-call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on-call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities by providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity, and Inclusion](#) - (213) 740-2101

Information on events, programs, and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on-call

Emergency assistance and avenues to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on-call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University ombudsman who will work with you to explore options or paths to manage your concerns.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health-promoting habits and routines that enhance quality of life and academic performance.