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Module Catalog

Master's degree (M.A.)
Media Design (MDMA)

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List of Abbreviations

General abbreviations:

| | |
|-----|---|
| SWS | Contact hours (45 min. each) per week |
| CP | Credit points according to the European Credit Transfer System (ECTS) |
| TBD | To be determined |

Course type:

| | |
|---|---------|
| V | Lecture |
| S | Seminar |
| L | Lab |

Forms of examination:

| | |
|----|-------------------------------------|
| KL | Written exam with duration: 90 min. |
| HA | Term paper |
| PR | Presentation |
| PA | Project work |
| EW | Draft |
| MA | Master's Thesis |
| KO | Defense |

1. Term 1

MDMA1 Cross-Media Project Development

| | | | | |
|---|---|-------------------------------------|--|--|
| No: MD MA 1 | Mandatory module: Cross-Media Project Development | Language: German | | Credit points: 6 |
| | | Frequency: each fall term | | Term: 1 |
| | Prerequisites for participation: none | Workload: 180 h | | Form of examination: KL90 / HA |
| Contact hours: 60 h | | Self-study hours: 120 h | | |
| Courses: | | Lecturer / Lecturer team | | Teaching and learning types: |
| Cross-Media Project Development | | Prof. Klaus Neuburg | | V |
| Scope (SWS): 4 | | | | |
| This module is used for the following degree programs: MD MA | | | | |
| Contents | | | | |
| <u>Cross-media project development:</u> | | | | |
| <ul style="list-style-type: none"> - Analysis: Classic media / potentials and limits, New media / potentials and limits, Cross-media concepts / potentials and limits - Discussion of new trends in the media industry - Realisation: Development of integrative communication concepts, attainment of an adequate creative level, interdisciplinary approaches and possibilities - Networking: Communication design, AV design, photography, PR and marketing, design, technology and science, competence development and practical orientation, organizational skills and social competence | | | | |
| Learning objectives and competencies to be imparted | | | | |
| <u>Cross-media project development:</u> | | | | |
| Students identify and discuss current trends in media creation, networking strategies, and the integration of individual media from the fields of communication design, interactive media, and moving image media into a consistent media mix. Students analyze and differentiate between various media approaches, such as corporate communication, cross-media publishing or integrative concepts. In this context, students examine constructs of possible cross- and transmediality. Students actively use relevant information to independently contemplate media products and incorporate theoretical knowledge into the planning and realization of practical projects. In this framework, students reflect on both the scientific soundness and quality of the approach to developing strategies and concepts with regard to a content offering appropriate to the target group. | | | | |
| Literature and teaching aids | | | | |
| <p>Bentele, G.: Lexikon Kommunikations- und Medienwissenschaft. Wiesbaden 2013 Birkigt, K.: Corporate Identity: Grundlagen, Funktionen, Fallbeispiele. München 2013 Breidenich, C.: Design - Ästhetik, Kommunikation, Interaktion. Heidelberg 2010 Bukow, G.: Raum, Zeit, Medienbildung. Wiesbaden 2012 Grandt, Anke: Visualisierte Kommunikation: grafische Elemente, Typografie und Layout. Haan-Gruiten 2016 Hall, E: Conversational Design. New York 2018 Jäckel, M.: Medienwirkungen kompakt. Wiesbaden 2019 Jakubetz, C.: Crossmedia, Konstanz 2019 Mahrtdt, N.: Crossmedia: Werbekampagnen erfolgreich planen und umsetzen. Wiesbaden 2013 Regenthal, G.: Ganzheitliche Corporate Identity: Profilierung von Identität und Image. Wiesbaden 2009 Sharp, H: Interaction design: beyond human-computer interaction. Indianapolis 2019 Wehle, A.: Crossmedia: ein Allheilmittel der Werbekommunikation? Idee, Konzept, Wirkung, Ziele und Erfolgskriterien. Hamburg 2012</p> | | | | |

MDMA2 Media Competence

| | | | | | |
|---|--|--|--|--|---------------------|
| No: MD MA 2 | Mandatory module: Media competence | Language: German | | Credit points: 9 | |
| | | Frequency: each fall term | | Term: 1 | |
| | Prerequisites for participation: none | Workload: 270 h | | Form of examination: PA / HA | |
| Contact hours: 90 h | | Self-study hours: 180 h | | | |
| Courses: | | Lecturer / Lecturer team Module commissioner: | | Teaching and learning types: | Scope (SWS): |
| Media competence | | <u>Prof. Melanie Beisswenger</u> | | S | 6 |
| This module is used for the following degree programs: MD MA | | | | | |
| Contents | | | | | |
| <ul style="list-style-type: none"> - Development of integrative communication concepts - Realization of integrative concepts - Achieving an adequate design level - Interdisciplinary approaches and opportunities in the team - Communication design, AV design, photography - PR and marketing - Design, technology and science - Competence development and practical orientation - Organizational skills and social competence | | | | | |
| Learning objectives and competencies to be imparted | | | | | |
| <p>Students create a cross-media project taking into account current trends in media design and acquired theoretical expertise. Students network and integrate media from the fields of AV, interactive, and print into a consistent media mix, ideally under real conditions with project partners. Consequently, students are able to design appropriate projects and realize integrative concepts, taking into account central aspects such as corporate communication and cross-media publishing. Students are able to actively use relevant information for independent contemplation of the media products produced and to incorporate the theoretical knowledge acquired into the planning and realization of the practical project. In this context, students reflect on acquired design-specific knowledge, the foundation and quality of their own approach, and the development of strategies and design productions with regard to a content offering appropriate to the target group.</p> | | | | | |
| Literature and teaching aids | | | | | |
| <p>Ambrose, G.: Design th!nking: Fragestellung, Recherche, Ideenfindung, Prototyping, Auswahl, Ausführung, Feedback. München 2013</p> <p>Csikszentmihalyi, Mihaly: Creativity. Flow and the Psychology of Discovery and Invention. New York 2015</p> <p>Eppler, Martin J.: Creability: gemeinsam kreativ - innovative Methoden für die Ideenentwicklung in Teams. Stuttgart 2014</p> <p>Hickmann, F. M.: Von erfolgreichen Designern lernen: schauen Sie hinter die Kulissen bekannter Agenturen; Inspiration, Anregung, Wissensvorsprung ; Trends und Standards im Grafikdesign. Bonn 2014</p> <p>Erksmeier, N.: Bildkommunikation in der Werbung: Lebensstilkonzepte und Imagerystrategien für das Marketing. München 2007</p> <p>Holm-Hadulla, Rainer M.: Kreativität zwischen Schöpfung und Zerstörung. Göttingen. 2012</p> <p>Krüger, O.; Virtualität und Unsterblichkeit: God, Evolution, and the Singularity in Post- and Transhumanism. Freiburg:</p> <p>Pricken, Mario: Clou. Strategic idea management in marketing, advertising, media & design: How innovative think tanks use the alchemy of creativity: How innovative think tanks use the alchemy of creativity. .mainz 2009</p> | | | | | |

Hüther, Gerald: Die Macht der inneren Bilder: Wie Visionen das Gehirn, den Menschen und die Welt verändern. Göttingen 2015

Lochner, D.: Storytelling in virtuellen Welten. München 2014

Krisztian, G. / Schlempp-Ülker, N.: Ideen visualisieren: Entwerfen und Präsentieren wie ein Profi. Mainz 2011

Krüger, O.; Virtualität und Unsterblichkeit: Gott, Evolution und die Singularität im Post- und Transhumanismus. Freiburg 2019

Pricken, Mario: Clou. Strategisches Ideenmanagement in Marketing, Werbung, Medien & Design: Wie innovative Ideenschmieden die Alchemie der Kreativität nutzen: Wie innovative Ideenschmieden die Alchemie der Kreativität nutzen. Mainz 2009

Pricken, Mario: Visuelle Kreativität. Kreativitätstechniken für neue Bildwelten in Werbung, 3D-Animation & Computer-Games. Mainz 2004

Sharp, H.; Interaction design: beyond human-computer interaction. Indianapolis. 2019

MDMA3 Conceptual Competence

| | | | | | |
|--|---|--|-----------------------------------|--|---------------------|
| No: MD MA 3 | Mandatory module: Conceptual competence | Language: German | | Credit points: 9 | |
| | | Frequency: each fall term | | Term: 1 | |
| | | Workload: 270 h | | Form of examination: PA / HA | |
| | Prerequisites for participation: none | Contact hours: 90 h | Self-study hours: 180 h | | |
| Courses: | | Lecturer / Lecturer team Module commissioner: | | Teaching and learning types: | Scope (SWS): |
| Conceptual competence | | Prof. Communication Design (TBD) | | S | 6 |
| This module is used for the following degree programs: MD MA | | | | | |
| Contents | | | | | |
| <u>Conceptual Competence:</u> | | | | | |
| <ul style="list-style-type: none"> - Analytic methods - Research methods - Media reflection - Academic skills and methods - Research methods - Hypothesis formulation - Ability to abstract - Mediation and communication skills | | | | | |
| Learning objectives and competencies to be imparted | | | | | |
| <u>Conceptual Competence:</u> | | | | | |
| Students are familiar with different methods of design conception and can justify design decisions with the help of analysis and research methods as well as a well-founded formulation of hypotheses that correspond with findings from media studies. They analyze communication media theoretically/strategically, actively apply methods of goal formulation, and can transfer and use the insights gained for conceptualizing and designing according to a defined target/reference group. Thus, students can consider the conception and design process for different products and demands and analyze and critically reflect on a methodical development using conception, design and visualization techniques. They are in a position to confront medial problems on a logical-rational level with well-founded theoretical knowledge. | | | | | |
| Literature and teaching aids | | | | | |
| <u>Conceptual Competence:</u> | | | | | |
| Arnaldi, B.: Virtual Reality and Augmented Reality: Myths and Realities. Newark 2018 | | | | | |
| Birkenbihl, Vera F.: Das innere Archiv. Steigern Sie Ihre Intelligenz durch nachhaltiges Gehirnmanagement. München 2018 | | | | | |
| Blackburn, A.: Emerging trends in cyber ethics and education. Hershey 2019 | | | | | |
| Blythe, M.: Funology 2: From Usability to Enjoyment. Cham 2018 | | | | | |
| Bohnsack, Ralf: Dokumentarische Methode, in: Hauptbegriffe Qualitativer Sozialforschung, hg. Michael Meuser, Opladen und Farmington Hills 2011 | | | | | |
| Bukow, G: Mediale Transformationen unseres Verhältnisses zu Raum und Zeit. 2012 | | | | | |
| Dörner, R.; et. al.; Virtual und Augmented Reality (VR / AR): Grundlagen und Methoden der Virtuellen und Augmentierten Realität. Cham 2014 | | | | | |
| Florin, A.; User - Interface - Design: Usability in Web- und Software-Projekten. Norderstedt 2015 | | | | | |

Gardner, Howard: Creating Minds. An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Ghandi. New York 2011
Kapros, E.: Designing for the user experience in learning systems. Cham 2018
Kepplinger, H.: Medien und Skandale. Wiesbaden 2018
Möller, S.: Quality Engineering: Qualität Kommunikationstechnischer Systeme. Heidelberg 2017
Sharp, H.; Interaction design: beyond human-computer interaction. Indianapolis 2019
Smith, L.: Revit: AR and VR Workflows. Carpinteria/Californien 2018
Wyngaarden, E. van.: Digitale Formatentwicklung: nutzerorientierte Medien für die vernetzte Welt. Köln 2018

MDMA4 Design in Societal Discourse

| | | | | | |
|--|--|--|-----------------------------------|--|---------------------|
| No: MD MA 4 | Mandatory module: Design in societal discourse | Language: German | | Credit points: 6 | |
| | | Frequency: each fall term | | Term: 1 | |
| | | Workload: 180 h | | Form of examination: KL90 / HA | |
| | Prerequisites for participation: none | Contact hours: 60 h | Self-study hours: 120 h | | |
| Courses: | | Lecturer / Lecturer team Module commissioner: | | Teaching and learning types: | Scope (SWS): |
| Design in societal discourse | | <u>Dr. Heike Hümme</u> | | V | 4 |
| This module is used for the following degree programs: MD | | | | | |
| Contents | | | | | |
| <u>Design in societal discourse:</u> | | | | | |
| <ul style="list-style-type: none"> - Task and responsibility of design in times of globalization - Creativity against the background of a socially livable as well as ecological world - Examination of theoretical models of thought, e.g. Lucius Burckhardt Promenadology - Design of the time, of the future as a problem solving of complex, real issues, which does not react exclusively with design to individual customer wishes or to symptoms of the changing environment | | | | | |
| Learning objectives and competencies to be imparted | | | | | |
| <u>Design in societal discourse:</u> | | | | | |
| On the basis of the knowledge conveyed, students will develop an understanding of the changing role of design in society. They observe and analyze both social change and the changing role of design. Students evaluate design and design processes in the context of holistic, responsible, and sustainable societal needs. In relation to these aspects, students critically reflect on their own creative design processes. The exchange about the status quo and about potentials of the design of the future ultimately also goes hand in hand with the acquisition of methodical solution competence, through which they can meet the changing demands on today's and tomorrow's design with innovative solution proposals. | | | | | |
| Literature and teaching aids | | | | | |
| <u>Design in societal discourse:</u> | | | | | |
| Banz, Claudia [ed.]: Social Design. Gestalten für die Transformation der Gesellschaft. Bielefeld 2016 | | | | | |
| Blumenthal, Silvan: Lucius Burckhardt Design ist unsichtbar. Entwurf, Gesellschaft und Pädagogik. Berlin 2012 | | | | | |
| Borries, Friedrich von Kasten, Benjamin: Stadt der Zukunft - Wege in die Globalopolis. Frankfurt/Main 2019 | | | | | |
| Borries, Friedrich von: Weltentwerfen. Eine politische Designtheorie. Berlin 2017 | | | | | |
| Edelmann, Klaus Thomas Terstiege, Gerrit [ed.]: Gestaltung denken. Basel 2010 | | | | | |
| Eisele, Petra Bürdek, Bernhard E.: Design, Anfang des 21. JH: Diskurse & Perspektiven. Ludwigsburg 2011 | | | | | |
| Moebius, Stephan Prinz, Sophia: Das Design der Gesellschaft. Zur Kultursoziologie des Designs. Bielefeld 2012 | | | | | |
| Museum für Gestaltung Zürich [ed.]: Social Design: Partizipation und Empowerment. Zürich 2018 | | | | | |
| Pfeffer, Florian: To Do: Die neue Rolle der Gestaltung in einer veränderten Welt. Mainz 2014 | | | | | |

2. Term 2

MDMA5 Design and Economy

| | | | | | |
|--|--|--|-----------------------------------|--|---------------------|
| No: MD MA 5 | Mandatory module: Design and economy | Language: German | | Credit points: 6 | |
| | | Frequency: each spring term | | Term: 2 | |
| | | Workload: 180 h | | Form of examination: KL90 / HA | |
| | Prerequisites for participation: none | Contact hours: 56 h | Self-study hours: 124 h | | |
| Courses: | | Lecturer / Lecturer team Module commissioner: | | Teaching and learning types: | Scope (SWS): |
| Media Law | | Dipl.-Jur. Reinmar Schmidt | | V | 2 |
| Design Management | | Prof. Klaus Neuburg | | V | 2 |
| This module is used for the following degree programs: MD | | | | | |
| Contents | | | | | |
| <u>Media Law:</u> | | | | | |
| <ul style="list-style-type: none"> - legally relevant entrepreneurial processes with a view to the designer's responsibility as an interface between design and management, between creation and business - Media law in the press, broadcasting and multimedia - The Internet as a lawless space? European and global media law networking - Personal rights in the media | | | | | |
| <u>Design Management:</u> | | | | | |
| <ul style="list-style-type: none"> - Ideas in design as support and reinforcement of the corporate vision - Economic processes and entrepreneurial strategies in context to innovative design strategies - New cross-media communication formats | | | | | |
| Learning objectives and competencies to be imparted | | | | | |
| <u>Media Law:</u> | | | | | |
| Students will be familiar with design-relevant business terms and will be able to classify complex business issues in a strategically correct manner. They discuss the role of design in supporting and reinforcing a company's vision as they learn current communication formats and critique them based on the basic understanding of economic processes and business strategies. | | | | | |
| <u>Design Management:</u> | | | | | |
| From the acquired understanding that design, production and marketing are one unit, the students develop their own cross-media formats for better communication in the future. Students recognize possible contradictions in media law or sources of danger for their area of work and can avert them. | | | | | |
| Literature and teaching aids | | | | | |
| <u>Media Law:</u> | | | | | |
| Barton, Dirk-Michael: Multimediarecht. Stuttgart 2010 | | | | | |
| Fechner, Frank: Medienrecht: Lehrbuch des gesamten Medienrechts unter besonderer Berücksichtigung von Presse, Rundfunk und Multimedia. Tübingen 2019 | | | | | |
| Heinemann, Andreas: Patent- und Designrecht: Textausgabe zum deutschen, europäischen und internationalen Patent-, Gebrauchsmuster- und Designrecht. München 2018 | | | | | |
| Homann, Hans Jürgen: Praxishandbuch Filmrecht: ein Leitfaden für Film-, Fernseh- und Medienschaffende. Berlin 2009 | | | | | |

Homann, Hans-Jürgen: Praxishandbuch Musikrecht: ein Leitfaden für Musik- und Medienschaffende. Berlin 2007

Jänich, Volker Michael | Eichelberger Jan: Urheber- und Designrecht. Stuttgart 2019

Kobuss, Joachim: Erfolgreich als Designer: Designrechte international schützen und managen. Basel 2017

Koch, Uwe / Otto, Dirk / Rüdlin, Mark: Recht für Grafiker und Webdesigner: Verträge, Schutz der kreativen Leistung, Selbstständigkeit, Versicherungen, Steuern. Bonn 2012

Loef, Robert: Zum Spannungsfeld zwischen Medienfreiheit und Persönlichkeitsschutz: Unterhaltungsöffentlichkeit und privates Medienrecht. Baden-Baden 2009

Design Management:

Brauer, Gernot: Erfolgsfaktor Design-Management: ein Leitfaden für Unternehmer und Designer. Basel 2007

Cooper, Rachel | Junginger, Sabine | Lockwood, Thomas: The handbook of design-management. London 2017

Hensel, Daniela: Understanding Branding: Strategie- und Designprozesse verstehen und anwenden. München 2015

Kern, Ulrich und Petra: Designmanagement: die Kompetenzen der Kreativen. Hildesheim/Zürich 2005

Stone, Terry Lee: Designmanagement: So realisieren Sie Ihre Konzepte. München 2011

MDMA6 Media Conception Theory

| | | | | | |
|-------------------------------|---|--|--|--|---------------------|
| No: MD MA 6 | Mandatory module: Media Conception Theory | Language: German | | Credit points: 6 | |
| | | Frequency: each spring term | | Term: 2 | |
| | Prerequisites for participation: none | Workload: 180 h | | Form of examination: HA / KL90 | |
| Contact hours: 56 h | | Self-study hours: 124 h | | | |
| Courses: | | Lecturer / Lecturer team Module commissioner: | | Teaching and learning types: | Scope (SWS): |
| Media Conception Theory | | Prof. Communication Design (TBD) | | S | 4 |

This module is used for the following degree programs: MD MA

ContentsMedia Conception Theory:

- Project analysis reflection and discussion
- Design competence & aesthetics
- Color physiology
- Perceptual physiology
- Creativity
- Gestalt theoretical knowledge
- Analytical methods
- Ability to abstract
- Project management
- Mediation and communication skills

Learning objectives and competencies to be impartedMedia Conception Theory:

The students master the subject-specific identification of design and implementation problems, they are able to recognize subject-related adjacent competences, to discuss them in a team and to locate them accordingly. Students learn to exploit the creative possibilities of concept development for a larger cross-media project in a team, to develop a solution- and application-oriented concept, and to communicate and share work via decentralized project networking. Conflict potentials are solved in cooperation with others and the drafts are presented to the team again and again during the process. The independent position emerges after in-depth research and detailed knowledge of the related design discourse.

Literature and teaching aidsMedia Conception Theory:

Ambrose, G.: Design thinking: Fragestellung, Recherche, Ideenfindung, Prototyping, Auswahl, Ausführung, Feedback. München 2013

Breidenich, C.: Design - Ästhetik, Kommunikation, Interaktion. Heidelberg 2010

Eppler, Martin J.: Creability: gemeinsam kreativ - innovative Methoden für die Ideenentwicklung in Teams. Stuttgart 2014

Hüther, Gerald: Die Macht der inneren Bilder: Wie Visionen das Gehirn, den Menschen und die Welt verändern. Göttingen 2015

Jäckel, M.: Medienwirkungen kompakt, Wiesbaden. 2019

Lochner, D.: Storytelling in virtuellen Welten, Lochner, David 2014

Mahrtdt, N.: Crossmedia: Werbekampagnen erfolgreich planen und umsetzen. Wiesbaden 2013

Pricken, Mario: Die Aura des Wertvollen: Produkte entstehen in Unternehmen, Werte im Kopf. 80 Strategien. Erlangen 2014
Wyngaarden, E. van.: Digitale Formatentwicklung: nutzerorientierte Medien für die vernetzte Welt. Köln 2018

MDMA7 Applied Media Conception

| | | | | | |
|---|--|---|-----------------------------------|-------------------------------------|---------------------|
| No: MD MA 7 | Mandatory module: Applied Media Conception | Language: German | | Credit points: 12 | |
| | | Frequency: each spring term | | Term: 2 | |
| | | Workload: 360 h | | Form of examination: PA | |
| | Prerequisites for participation: none | Contact hours: 112 h | Self-study hours: 248 h | | |
| Courses (choose 2 out of 3): | | Lecturer / Lecturer team Module commissioner: | | Teaching and learning types: | Scope (SWS): |
| AV Design/Motion Picture I | | Prof. Jutta Tränkle | | L | 4 |
| Animation/Games I | | Prof. Melanie Beisswenger / Prof. Michael Baur | | L | 4 |
| Communication Design/Interactive Media I | | <u>Prof. Communication Design / Prof. Klaus Neuburg</u> | | L | 4 |
| This module is used for the following degree programs: MD MA | | | | | |
| Contents | | | | | |
| <u>AV Design/Motion Graphics I:</u> | | | | | |
| <ul style="list-style-type: none"> - Artistic concept development: contemporary media development - History of moving image media - Recording techniques film, AR, VR, and their networking - Contemporary application examples for moving image media: film, volumetric film, AR/VR, event design, exhibition design, lighting design, color design - Market research and social relevance: comparative concept analysis, neuromarketing, perceptual psychology, media reception - Mobility window: interdisciplinary concept development, stay abroad/study trip | | | | | |
| <u>Animation/Games I:</u> | | | | | |
| <ul style="list-style-type: none"> - Idea generation in animation and/or games context - Concept meetings and corrections - Concept art and character design - Visual und look development - Innovation potentials in the context of the main idea - Interactive storytelling / transmedia storytelling - Enviromental level design and persistence of game worlds - Edutainment concepts - Genre features and game strategies such as MMORPG, single-player - Virtual/augmented reality and emerging technologies - Game mechanics coding - Animation techniques - Ludology versus narratology - Functionality of game mechanics - Procedural and in-depth animation techniques - Animation in documentary film - Deepening 3D modeling and animation | | | | | |
| <u>Communication Design/Interactive Media I:</u> | | | | | |
| <ul style="list-style-type: none"> - Idea generation processes and content orientation - Content-based discussion, research | | | | | |

- Creative and design process
- Variant formation
- In-depth view composition
- Project-specific text-image languages/effect
- Cross-media publishing
- Analysis and evaluation
- Planning: production process prepress and co.
- Team structures and processes of division of labor
- Communication and discussion

Learning objectives and competencies to be imparted

In this module, students will conceptualize a complex media project in the area of audiovisual/motion graphics and/or animation/games and/or communication design. Two of three courses may be chosen. Students have the ability to develop a new project topic in the respective field, to classify it in the design and conceptual context and to transfer it into cross-media networking with their chosen second subjects. They are able to translate individual design potentials, areas of knowledge and experience into concrete conceptual work. In doing so, both the assessment and classification of design-related technical and personal competencies play a role as well as the ability to develop concepts with solution- and application-oriented approaches in a team. Students clarify the interdisciplinary references of the project design and deepen their perceptual, discourse, and presentation skills.

AV Design/Motion Graphics I:

Students design an audiovisual media project in the area of time-based or immersive media, with appropriate supervision by the teachers. With their individual design potentials, experiences and preferences in the field of audiovisual media, they design a complex project individually and as a team. Students are able to deepen their self-assessed competencies. Depending on current media developments, the lecturer will offer specializations ranging from transmedia storytelling to contemporary film and sound conception and in the field of VR / AR interfaces. Students already have a repertoire of recording and software-based skills that they can embed in their design with foresight to organize work. In addition, adapted to the projects, elective courses with in-depth offers in the area of recording techniques and software knowledge in pre-, production and post-production are offered, which the students can take advantage of with regard to the upcoming project realization. The goal is the independent development of an audiovisual moving image concept with a transdisciplinary character that is prepared and ready for presentation. Students pitch their project in front of an audience to convince potential clients.

Animation/Games I:

In these elective courses, students acquire elaborate and application-oriented knowledge and skills in content development and design in the area of games, edutainment, and 2D/3D animation. Students plan and design a media project, which they will present in the 3rd semester. In the first semester of the program, students must convert their work into a functional and application-oriented work in the Media Realization module. In the process, students develop a concept that draws from the constructive and process flows and phases of design development. The focus of this design process includes mastering aspects of animation and games content conception, coding game mechanics, dramaturgical structure, character design, elaborate use of 2D/3D animation, and related design and application skills.

Communication Design/Interactive Media I:

In the communication design specialization, students independently develop a complex media concept. They are given the opportunity to independently design a high-quality product and, in doing so, deepen and initiate previously acquired theoretical and practical knowledge from the field of visual communication. In this framework, students reflect on both the scientific foundation and quality of their approach as well as that of their product to be designed. Furthermore, they develop their own applications in thematically related fields of visual communication such as corporate design, editorial or packaging design. Through the conception of a content offering appropriate to the target group, students are able to realize a central strategic task with the following steps: well-founded concept development, content research and preparation, design development and implementation planning.

Literature and teaching aids

AV Design/Motion Graphics I:

Beller, Hans (ed.): Handbuch der Filmmontage Praxis und Prinzipien des Filmschnitts. München 2005

Blothner, Dirk, Michael Braun, Gerald Dagit, Thomas Elsaesser, Nina Gerlach [and others]: Film | Bild | Emotion: Film- und Kunstgeschichte im postkinematografischen Zeitalter. Berlin 2019
 Bonnemann, Jens: Filmtheorie: Eine Einführung. Stuttgart 2019
 Droste, Heinz W.: Kommunikations-Strategie: Analyse-Methode -Lösungs-Findung - Crossmediale Planung Hückelhoven 2018
 Gage, John: Kulturgeschichte der Farbe: von der Antike bis zur Gegenwart. Leipzig 2009
 Haar, Rebecca: Simulation und virtuelle Welten: Theorie, Technik und mediale Darstellung von Virtualität in der Postmoderne. Bielefeld 2019
 Samuel-Azran, Tal: Intercultural communication as a clash of civilizations: Al-Jazeera and Qatar's soft power. New York/Bern/Frankfurt/Berlin/Wien 2016
 Stein, Werner, Johannes Greiner, Harro Schweizer: Der grosse Kulturfahrplan: die interaktive Enzyklopädie von der Vorzeit bis zur Gegenwart; über 50.000 Daten der Kulturgeschichte; über 100.000 Indexeinträge für schnelle Recherchen in allen Wissensgebieten, über 2.500 Bilder aus dem Archiv für Kunst und Geschichte; über 25 Minuten Filmmaterial aus Wochenschauen, Spielfilmen, Nachrichten, über 110 Minuten Musikbeispiele und Original-Tonaufnahmen aus dem Deutschen Rundfunkarchiv. München 1996. Zeittafel 1999.

Animation/Games I:

Adams, Ernest / Dormans, Joris: Game Mechanics: Advanced Game Design. 2012
 Co, Phil: Level Design for Games: Creating Compelling Game Experiences. 2006
 Hagner, Michael / Kerner, Ina / Thomä, Dieter: Theorien des Computerspiels. Hamburg 2012
 Hingham, Paul: Game Design: A practical approach. Schuytema 2006
 Hink, Heimer: Professional Game Development. München 2006
 Kerlow, Isaac V.: The Art of 3D-Computer Animation and Effects. Hoboken 2009
 Korgel, Daniel: Virtual Reality-Spiele entwickeln mit Unity®: Grundlagen, Beispielprojekte, Tipps & Tricks. München 2018
 Lochner, David: Storytelling in virtuellen Welten. Köln 2014
 Medien Netzwerk Bayern Story Now: Ein Handbuch für digitales Erzählen. München 2016
 Rall, Hannes: Animationsfilm – Konzept und Produktion (Praxis Film 77). Konstanz 2015
 Robertson, Scott: How to Design: Concept Design Process, Styling, Inspiration, and Methodology. Diamond Book Distributors 2019
 Schell, Jesse: The Art of Game Design: A Book of Lenses. Burlington/Massachusetts 2014²
 Salen, Katie: Rules of Play: Game Design Fundamentals. Cambridge/Massachusetts 2003
 Selby, Andrew: Animation in process. London 2009
 Stoneham, Bill: How to Create Fantasy Art for Video Games: A Complete Guide to Creating Concepts, Characters, and Worlds. New York 2010
 Zbiegely, Matthias: 3D-Animationen: Grundlagen, Konzepte, Methoden. Saarbrücken 2007
 Zerbst, Stefan / Düvel, Oliver: 3D-Spieleprogrammierung Kompendium. München 2005
 Magazine: digital production

Communication Design/Interactive Media I:

Bühler, P.: Printdesign: Entwurf - Layout – Printmedien. Heidelberg 2018
 Burkhardt, R.: Printdesign das umfassende Handbuch. Bonn 2019
 Cairo, A.: The functional art: an introduction to information graphics and visualization. Berkeley 2013
 Caldwell, C.: Editorial design: digital and print. London 2014
 Choi, D.: Editorial Design. Choi's Gallery 2014
 Forssmann, F; Willberg H. P.: Lesetypografie. Mainz 2010
 Franchi F.: Designing News: Changing the World of Editorial Design and Information Graphics. Berlin 2013
 Gläser H.; Wachsmuth, N.; Editorial Design - Magazingestaltung. Grünwald 2013
 Grandt, Anke: Visualisierte Kommunikation: grafische Elemente, Typografie und Layout. Haan-Gruiten 2016
 Hickmann, F. M.: Von erfolgreichen Designern lernen: schauen Sie hinter die Kulissen bekannter Agenturen; Inspiration, Anregung, Wissensvorsprung; Trends und Standards im Grafikdesign. Bonn 2014
 Katz, J.: Designing Information. Hoboken 2012
 Maxbauer, R; Maxbauer, A.: Praxishandbuch Gestaltungsraster: Ordnung ist das halbe Lesen. Mainz 2003
 Pricken, Mario / Klell, Christine: Kribbeln im Kopf. Kreativitätstechniken & Brain-Tools Für Werbung & Design. Mainz 2010
 Pricken, Mario: Die Aura des Wertvollen: Produkte entstehen in Unternehmen, Werte im Kopf. 80 Strategien. Erlangen 2014
 Rossant, C.: Ipy IPython Interactive Computing and Visualization Cookbook, Second Edition: Over 100 hands-on recipes to sharpen your skills in high-performance. Birmingham 2018
 Roberts, L.: Raster - Kreative Lösungen für Grafikdesigner. München 2013

MDMA8 Mandatory Elective I

| | | | | | |
|--|--|--|-----------------------------------|--|---------------------|
| No: MD MA 8 | Mandatory module: Mandatory Elective I | Language: German | | Credit points: 6 | |
| | | Frequency: each spring term | | Term: 2 | |
| | | Workload: 180 h | | Form of examination: PA / PR / EW / HA | |
| | Prerequisites for participation: none | Contact hours: 56 h | Self-study hours: 124 h | | |
| Courses (choose 2 out of 5) | | Lecturer / Lecturer team (responsible for module) | | Teaching and learning types: | Scope (SWS): |
| Recording Techniques | | Lecturer for Audiovisual Media | | S | 2 |
| English for Designers | | TBD | | S | 2 |
| Character Animation | | Prof. Melanie Beisswenger | | S | 2 |
| Typography | | Dr. des. Berit Andronis | | S | 2 |
| Sound Design | | Lecturer for Audiovisual Media | | S | 2 |
| This module is used for the following degree programs: MD MA | | | | | |
| Contents | | | | | |
| <u>Recording techniques:</u> | | | | | |
| <ul style="list-style-type: none"> - Optics - physical and aesthetic - Camera movement, drone, grip technology - High-end camera technology and accessories - Current illuminants - Image aesthetics and composition - Light composition - Stereo sound recording - Studio recording - Calculation and equipment list | | | | | |
| <u>English for designers:</u> | | | | | |
| <ul style="list-style-type: none"> - Technical terms and design vocabulary - Advanced grammar - Encountering different speaking situations and audiences in English - Presentation and pitch, customer and sales conversations - Discussion rounds | | | | | |
| <u>Character animation:</u> | | | | | |
| <ul style="list-style-type: none"> - Animation techniques - Motion analysis and references - Animation planning, blocking and polishing - Introduction to acting - Face animation | | | | | |
| <u>Typography:</u> | | | | | |
| <ul style="list-style-type: none"> - Analysis/drafting and reflection - Pictorial and experimental typography - Applied typography - Semantic typography | | | | | |

- Types and typographers

Sound Design:

- Atmos, effects, special effects
- Final mixing and mastering: mono, stereo, surround
- Dramaturgical condensation, accents, dynamics, leitmotifs
- Analysis of sound design in media productions
- Integration of sound design concepts in media projects

Learning objectives and competencies to be imparted

Recording techniques:

Students will deepen and practice the use of current camera and sound equipment, accessories, and the latest lighting fixtures. In addition to being updated on the latest technology and trends in the film and immersive media industries, students learn to assess and plan adequate technology for their project in parallel with their concept development. They prepare industry-standard calculations, transfer dramaturgical ideas into practical choices of recording techniques, and compile project-relevant equipment lists.

English for designers:

Students will have mastered the basic vocabulary of design English and will be able to use it both orally and in writing as appropriate to the situation. Through intensive training, they are able to master communication situations in a design-specific context, e.g. in team discussions, on the phone, in correspondence, in presentations, in job interviews and in pitches.

Character animation:

In the elective Character Animation, students learn and deepen the theoretical and practical foundations of animation principles and animation design from pose to motion, as well as the interdisciplinary application aspects. Furthermore, the focus is on acting and performance, facial animation and the interpretation of dialogue. The focus is on learning the principles and concepts of character animation, not primarily on the technique or the software used itself. Using sketches, video references, blocking and splining, students will develop their own workflow and an individual implementation of the animation idea.

Typography:

Students are able to distinguish fonts and use them consciously depending on their purpose. They recognize the evaluation criteria of good typographic design and know about the possibilities of implementing complex presentations in the corresponding environment and can implement the necessary steps for successful media- and target group-oriented communication of content in networked environments. They develop a sense of typography design, technologies of type creation, digital manipulation and creation of type, type and typography in virtual and physical space (2D/3D), purposeful use of analogies for type design, impact and application of type in temporal and spatial context. Creation of complex concepts for analog and digital products, interactive typography.

Sound Design:

Students expand their knowledge of sound design and sound recording in the elective Sound Design. They deepen the use of sounds, noises, music and production sounds in relation to the visual medium. In the process, they deal with the dramaturgical use and audiovisual concepts and sound collages. Students experiment with sounds that they create themselves in analog or digital form. They process sound sources in the sound mixing and post-production of AV material such as that created in the periphery of studio productions. They can also use the possibilities of synchronous recording or voice-over recording. Students professionalize their use of digital audio mixing consoles, audio workstations and deepen their knowledge of sound applications, such as Protools or Soundtrack Pro.

Literature and teaching aids

Recording techniques:

Bender, Hendrik, Tristan Thielemann: Medium Drohne. Die Praxistheorie fliegender Kameras. Bielefeld 2019
 Gockel, Tilo: Die Neue Fotoschule: Von den Grundlagen zur Fotopraxis. Heidelberg 2018
 Jähne, Bernd: Digitale Bildverarbeitung und Bildgewinnung. Heidelberg 2012⁷
 Kapp, Hans-Jörg: Motion Picture Design: Filmtechnik, Bildgestaltung und emotionale Wirkung. München 2019
 Keller, Max, Johannes Weiß, Ulrike Brandi: Faszination Licht: Licht auf der Bühne. München, Berlin 2010⁴
 Mors, Ulrich: Das Sony PXW-FS7 Praxishandbuch. Norderstedt 2016

Rädlein, Henning (ed.), Mark Hope-Jones: The filmmaker's view: 100 Years of ARRI. München 2017
 Ottersbach, Beatrice /Thomas Schadt (eds.): Filmlehren: ein undogmatischer Leitfaden für Studierende. Berlin 2013

Magazines: Film & TV, Cameraman, 69th yr. Ulm 2019 Professional Production, Technologie und Medienrealisation in Film und Video. Wiesbaden 2019

Englisch for Designers:

Deutsche Nationalbibliothek: Business English for beginners. Leipzig 2019

Forester, Lisa: Business English: Alle wichtigen Vokabeln und Redewendungen für den Job. Freiburg 2018

Wokersien, Telse: Business-Englisch. Sicher sprechen und schreiben. Schnelle Hilfe für jede Situation. Die wichtigsten Redensarten. München 2006

Wokersien, Telse: Business Englisch. München 2012

Character Animation:

Bancroft, Tom: Character Mentor: Learn by example to use Expressions, Poses, and Staging to bring your Characters to Life. New York 2012

Blättermann, Maik: Grundlagen der 3D-Charakterentwicklung und Animation: Von der Skizze zur dreidimensionalen Figur. Saarbrücken 2010

Jones, Angie: Thinking Animation: Bridging the Gap Between 2D and CG. Boston 2006.

Heller, Sabine: Charakter-Animation in Film und Fernsehen: Analyse und Entwicklung von zwei- und dreidimensionalen Charakteren. München 2009

Rodriguez, David: Animation Methods: The Only Book You'll Ever Need. Create Space Independent Publishing Platform, 2012.

Williams, Richard: The Animator's Survival Kit. New York 2012.

Typography:

Forssman, F.: Detailtypografie. Mainz 2014

Grandt, Anke: Visualisierte Kommunikation: grafische Elemente, Typografie und Layout. Haan-Gruiten 2016

Korthaus, C.: Typografie für alle: überzeugen Sie mit guter Schrift. Bonn 2019

Kuckenburger, M.: Eine Welt aus Zeichen: die Geschichte der Schrift. Darmstadt 2015

Maxbauer, A.: Praxishandbuch Gestaltungsraster: Ordnung ist das halbe Lesen. Mainz 2003

Osterer, H.: Adrian Frutiger - Schriften: das Gesamtwerk. Basel 2014

Robinson, A.: Bilder, Zeichen, Alphabete: Die Geschichte der Schrift. Darmstadt 2013

Rothenstein, J.: Abz: im Bann der Buchstaben; typografische Fundstücke aus der Zeit der Elementaren Typographie. Mainz 2003

Ruder, E.: Typographie: ein Gestaltungslehrbuch. Sulgen 2009

Sauthoff, D.: Schriften erkennen: eine Typologie der Satzschriften für Studenten, Grafiker, Setzer, Kunsterzieher und alle PC-User. Mainz 2014

Wageningen, M.: Color and type: mehrfarbige Multi-Layer-Schriften entwerfen und anwenden: die Zukunft der Typografie ... ist bunt. Mainz 2019

Willberg, H., P.: Lesetypografie. Mainz 2010

Wittner, B.: Bi-Scriptual: typography and graphic design with multiple script systems. Salenstein 2019

Sound Design:

Ahlers, Michael / Grünwald-Schukalla, Lorenz / Lücke, Martin / Rauch, Matthias (Hg.): Big Data und Musik. Jahrbuch für Musikwirtschafts- und Musikkulturforschung 1/2018. Wiesbaden 2019

Bronner, Kai/Hirt, Rainer (Hg.): Audio-Branding: Brands, Sound and Communication. Baden-Baden 2009

Flückiger, Barbara: Sound-Design: Die virtuelle Klangwelt des Films. Marburg 2010

Görne, Thomas: Sounddesign: Klang Wahrnehmung Emotion. München 2017

Lensing, Jörg U.: Sound-Design, Sound-Montage, Soundtrack-Komposition – Über die Gestaltung von Filmtönen. Berlin 2018³

Kaltenhäuser, Yasmin: Weltweit audiovisuell werben: kulturspezifische Aspekte hinsichtlich der thematischen und musikalischen Gestaltung am Beispiel des Konzerns Coca-Cola. Hamburg 2018

Purcell, John: Dialogue Editing for Motion Pictures - A Guide to the Invisible Art. Amsterdam 2007

Raffaseder, Hannes: Audiodesign. München 2010

Steppat, Michael / Schmidt, Ulrich (Hg.): Audioprogrammierung: Klangsynthese, Bearbeitung, Sounddesign. München 2014

Watkinson, John: The Art of Digital Audio. Oxford 2005

Magazines: Film & TV, Kameramann, 69. Jg. Ulm 2019 Professional Production, Technologie und Medienrealisation in Film und Video. Wiesbaden 2019

3. Term 3

MDMA9 Design and Aesthetics

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|---|---|--|-----------------------------------|--|---------------------|
| No: MD MA 9 | Mandatory module: Design and Aesthetics | Language: German | | Credit points: 6 | |
| | | Frequency: each fall term | | Term: 3 | |
| | | Workload: 180 h | | Form of examination: KL90 / HA | |
| | Prerequisites for participation: none | Contact hours: 60 h | Self-study hours: 120 h | | |
| Courses: | | Lecturer / Lecturer team (responsible for module) | | Teaching and learning types: | Scope (SWS): |
| Design and Aesthetics | | Dr. Heike Hümme | | V | 4 |
| This module is used for the following degree programs: MD | | | | | |
| Contents | | | | | |
| <u>Design and aesthetics:</u> | | | | | |
| <ul style="list-style-type: none"> - Design in the balancing act between the economic interests of the client and the artistic freedom of a designer - Ability of the design to emotionalize, including aesthetic-ethical evaluation standards, which are dependent, among other things, on gender, age, social affiliation, social environment, and the physiognomic as well as psychological constitution of the individual - "Good" design versus "proper" design - Visual perception, including color psychology, perceptual psychology, etc - Possibilities of digitality [VR, augmented reality, etc.], and how this changes the aesthetics of visual worlds and their visual perception | | | | | |
| Learning objectives and competencies to be imparted | | | | | |
| <u>Design and aesthetics:</u> | | | | | |
| The students deepen their knowledge of aesthetic fundamentals by focusing more on the development and differentiation of (their own) perception. Sensitized in this way, they open themselves up to questions about the changed demands on their creative process. In their own designs, they take into account the requirements of a multisensory approach and find their own persuasive communication channels in digital and analog media that meet aesthetic standards. | | | | | |
| Literature and teaching aids | | | | | |
| <u>Design and Aesthetics:</u> | | | | | |
| Arnold, Florian: Philosophie für Designer. Stuttgart 2016 | | | | | |
| Arnold, Florian: Logik des Entwerfens: eine designphilosophische Grundlegung. Paderborn 2018 | | | | | |
| Fiell, Charlotte & Peter: Design des 20. Jahrhunderts. Köln 2016 | | | | | |
| Heimann, Monika: Wie Design wirkt. Bonn 2017 | | | | | |
| Heinrich, Michael: Metadisziplinäre Ästhetik. Eine Designtheorie visueller Deutung und Zeitwahrnehmung. Bielefeld 2019 | | | | | |
| Maldonado, Tomas: Digitale Welt und Gestaltung. Basel 2007 | | | | | |
| Schweppenhäuser, Gerhard: Design, Philosophie und Medien. Perspektiven einer kritischen Entwurfs- und Gestaltungstheorie. Wiesbaden 2019 | | | | | |
| Selle, Gert: Geschichte des Designs in Deutschland. Frankfurt/Main 2007 | | | | | |

MDMA10 Media Realization Theory

| | | | | | |
|---|--|---|-----------------------------------|--|---------------------|
| No: MD MA 10 | Mandatory module: Media Realization Theory | Language: German | | Credit points: 6 | |
| | | Frequency: each fall term | | Term: 3 | |
| | | Workload: 180 h | | Form of examination: HA / KL90 | |
| | Prerequisites for participation: none | Contact hours: 60 h | Self-study hours: 120 h | | |
| Courses: | | Lecturer / Lecturer team (module commissioner) | | Teaching and learning types: | Scope (SWS): |
| Media Realization Theory | | Prof. Melanie Beisswenger | | S | 4 |
| This module is used for the following degree programs: MD | | | | | |
| Contents | | | | | |
| <u>Media Realization Theory:</u> | | | | | |
| <ul style="list-style-type: none"> - Design and composition - Corporate Publishing - Trend analysis and development - Perception, reception and cognition - Shaping creative potentials - Creativity research - Production environments - Analytical reflection of current projects (media realization practice) - Analytical reflection of current media channels - Mediation and communication skills | | | | | |
| Learning objectives and competencies to be imparted | | | | | |
| <u>Media Realization Theory:</u> | | | | | |
| Thanks to theoretical vocabulary, students are able to give shape to their ideas and know the corresponding grammatical rules - also in order to be able to consciously break them if necessary. They use sound theoretical knowledge and media analysis methods to solve complex problems. In this context, media and mediation skills play a key role, enabling students to think across media in order to effectively apply and justify adequate design concepts in a targeted manner. Students analyze current media channels, are able to modify old ones if necessary, are able to encounter new ones with an open mind, reflect on their function and thus master the scope of the media keyboard. To ensure the success of design projects, they can communicate ideas professionally, convince a client with valid arguments, also in interaction with production partners and finally the consumers. They master dialogue and exchange, with appropriate understanding, persuasion and emotion. | | | | | |
| Literature and teaching aids | | | | | |
| <u>Media Realization Theory:</u> | | | | | |
| Birkenbihl, Vera F.: Das innere Archiv. Steigern Sie Ihre Intelligenz durch nachhaltiges Gehirnmanagement. München 2018 | | | | | |
| Bohnsack, Ralf: Dokumentarische Methode. In: Hauptbegriffe Qualitativer Sozialforschung, hg. Michael Meuser. Opladen und Farmington Hills 2011 | | | | | |
| Howells, R.: Visual Culture. Cambridge 2019 | | | | | |
| Holm-Hadulla, Rainer M.: Kreativität zwischen Schöpfung und Zerstörung. Göttingen 2012 | | | | | |
| Hüther, Gerald: Die Macht der inneren Bilder: Wie Visionen das Gehirn, den Menschen und die Welt verändern. Göttingen 2015 | | | | | |
| Korte, Martin: Wir sind Gedächtnis: Wie unsere Erinnerungen bestimmen, wer wir sind. München 2017 | | | | | |
| Zürn, T.: Bild, Blick, Berührung: optische und taktile Wahrnehmung in den Künsten. Paderborn 2019 | | | | | |

Bundesministerium für Wirtschaft und Energie: Monitoringbericht Kultur- und Kreativwirtschaft 2018. München 2018

Kromrey, Helmut.: Empirische Sozialforschung. Stuttgart 2009

Nohl, Arnd-Michael: Interview und dokumentarische Methode. Anleitungen für die Forschungspraxis. Wiesbaden 2012

Regenthal, G.: Ganzheitliche Corporate Identity: Profilierung von Identität und Image. Wiesbaden 2009

Reins, A.: Corporate Language: wie Sprache über Erfolg oder Misserfolg von Marken und Unternehmen entscheidet. Mainz 2006

Sternberg, Robert J. / Lubart, Todd I.: The concept of Creativity: Prospects and Paradigms. In: Handbook of Creativity, edited by Robert Sternberg. Cambridge 2010

MDMA11 Applied Media Realization

| | | | | | |
|--|---|--|-----------------------------------|-------------------------------------|---------------------|
| No: MD MA 11 | Mandatory module: Applied Media Realization | Language: German | | Credit points: 12 | |
| | | Frequency: each fall term | | Term: 3 | |
| | | Workload: 360 h | | Form of examination: PA | |
| | Prerequisites for participation: none | Contact hours: 112 h | Self-study hours: 248 h | | |
| Courses (2 out of 3 must be chosen) | | Lecturer / Lecturer team (responsible for module) | | Teaching and learning types: | Scope (SWS): |
| AV Design/Moving Image II | | Prof. Jutta Tränkle | | L | 4 |
| Animation/Games II | | Prof. Melanie Beisswenger Prof. Klaus Neuburg | | L | 4 |
| Communication Design/Interactive Media II | | Professor for Communication Design (TBD) Prof. Klaus Neuburg | | L | 4 |
| This module is used for the following degree programs: MD | | | | | |
| Contents | | | | | |
| <u>AV Media II:</u> | | | | | |
| <ul style="list-style-type: none"> - Realization meetings and corrections - Presentation contexts - Iterative design processes - Dramaturgical structures - Shooting organization and supervising processes in the team - Previsualization and VFX, set design, image composition and lighting design - Direction of actors - Postproduction: editing, compositing, sounddesign, color correction - Format creation for different distributions, marketing / social media | | | | | |
| <u>Animation/Games II:</u> | | | | | |
| <ul style="list-style-type: none"> - Realization meetings and corrections - Presentation contexts - Dramaturgical structures - Games-strategies - Iterative design processes - Media platforms and applications - Visual development und concept art - Organization and team management - Advanced character design and rigging - Developer-tools - Advanced rendering | | | | | |
| <u>Communication Design/Interactive Media II:</u> | | | | | |
| <ul style="list-style-type: none"> - Group and individual project meetings - Supervision of the individual realization phases - Production support of the relevant components - Corporate design in project development - Prototyping - Prepress/ final artwork | | | | | |

- Printing and production technology / special features
- Presentation and reflection
- Project evaluation

Learning objectives and competencies to be imparted

In this module, students will design a complex media project in the area of audiovisual/motion graphics and/or animation/games and/or communication design/interactive media. Two of three courses may be chosen. Students have the ability to develop a new project topic in the respective field, to classify it in the design and conceptual context and to transfer it into cross-media networking with their chosen second subjects. They are able to translate individual design potentials, areas of knowledge and experience into concrete conceptual work. In doing so, both the assessment and classification of design-related technical and personal competencies play a role as well as the ability to develop concepts with solution- and application-oriented approaches in a team. Students make explicit the interdisciplinary connections of the project design and deepen their perceptual, discourse, and presentation skills.

AV Media II:

In the module "Applied Media Realization", the students produce and realize the project developed in the 2nd semester in the field of audiovisual media. The focus is on the result-oriented realization and presentation of the media product. The students gain practical experience in dealing with the design tools, logistics and structuring of audiovisual media. When implementing their concept, students take into account current trends in film and video production, related interactive and cross-media applications, and appropriate division of labor within the team. Through the realization of their own project in filming organization and implementation with professional film and studio technology, the handling of editing, visual effects and compositing, sound design and color correction, the students link and reflect on the handling of the content-related, conceptual, productional and creative requirements of a moving image project as a complex process. They transfer their experiences to project and research situations and independently develop them further.

Animation/Games II:

In the module "Applied Media Realization", the students produce and realize the project developed in the 2nd semester in the field of edutainment, games or animation. The focus is on the result-oriented realization and presentation of the media product. Practical experience in the use of design tools and the logistics and structuring of the media of animation and games are the focus of this module. They transfer their experiences to project and research situations and independently develop them further. Factors of usability, comprehensibility of production processes and expression in the experience of the creative process play an important role. By realizing their own project with applications such as Maya, Z-Brush, Unreal Engine, students learn how to deal with the content, conceptual, production and design requirements of a video game/animation and understand the design process with regard to implementation in animation and games.

Communication Design/Interactive Media II:

When specializing in communication design, students realize an application-oriented media production. They will be able to use and further develop various techniques for optimizing existing designs in a targeted manner. The students are able to bring concepts to realization and to conceive and implement variant formation for their prototypes in differentiated aspects (e.g.: design, communication, ergonomics). In addition to communication skills, students increase their cooperation and teamwork skills as well as their time and self-management, which ultimately benefits the quality and production speed of their media production. Based on the analytical and practical skills gained, they are able to adjust their own creation or evaluate other projects.

Literature and teaching aids

AV Media II:

Eick, Dennis: Digitales Erzählen – Dramaturgie der Neuen Medien. Konstanz/München 2014
 Gage, John: Kulturgeschichte der Farbe: von der Antike bis zur Gegenwart. Leipzig 2009
 Institut für Immersive Medien (ed.): Transmedia Storytelling. In: Jahrbuch immersiver Medien. Marburg 2017
 Jesper, Petzke: Drehplanung. Köln 2019
 Kapp, Hans-Jörg: Motion Picture Design: Filmtechnik, Bildgestaltung und emotionale Wirkung. München 2019
 North, Dan: Performing Illusions. Cinema, Special Effects and the Virtual Actor. London 2008
 Schadt, Thomas: Das Gefühl des Augenblicks: zur Dramaturgie des Dokumentarfilms. Konstanz/München 2017
 Strauch, Thomas / Engelke, Carsten: Filme machen: denken und produzieren in filmischen Einstellungen. Paderborn 2016

Animation/Games II:

3D-Total Publishing; Character Design Quarterly 5: Visual Development / Illustration / Concept Art. La Vergne 2018
Amidi, Amid; Lasseter, John: The Art of Pixar, The complete Color Scripts and select Art from 25 years of Animation. San Francisco 2011
Birn, Jeremy, Lighting and Rendering. Menden 2015³
Distelmeyer, Jan / Hanke, Christine (Hg.): Game over!? Perspektiven des Computerspiels. Bielefeld 2008
Eick, Dennis: Digitales Erzählen - Die Dramaturgie der Neuen Medien. Konstanz/München 2014
Frasca, Gonzalo: Simulation versus Narrative: Introduction to the Ludology. In: Perron, Bernhard Wolf, Mark J.P., The Video Game Theory Reader. New York 2003
Nitsche, Michael: Video Game Spaces. Image, Play and Structure in 3D Worlds. Cambridge/London 2008
Sorg, Jürgen: Figurenkonzepte im Computerspiel, in: Leschke, Rainer / Heidbrink, Henriette (Hg.), Formen der Figur. Figurenkonzepte in Künsten und Medien. Konstanz 2010

Communication Design/Interactive Media II:

Birkigt, K.: Corporate Identity: Grundlagen, Funktionen, Fallbeispiele. München 2013
Bühler, P.: Printdesign: Entwurf - Layout – Printmedien. Heidelberg 2018
Burkhardt, R.: Printdesign das umfassende Handbuch. Bonn 2019
Forssman, F.: Detailtypografie. Mainz 2014
Grandt, Anke: Visualisierte Kommunikation: grafische Elemente, Typografie und Layout. Haan-Gruiten 2016
Maxbauer, A.: Praxishandbuch Gestaltungsraster: Ordnung ist das halbe Lesen. Mainz 2003
Pricken, Mario / Klell, Christine: Kribbeln im Kopf. Kreativitätstechniken & Brain-Tools Für Werbung & Design. Mainz 2010
Pricken, Mario: Die Aura des Wertvollen: Produkte entstehen in Unternehmen, Werte im Kopf. 80 Strategien. Erlangen 2014
Regenthal, G.: Ganzheitliche Corporate Identity: Profilierung von Identität und Image. Wiesbaden 2009
Reins, A.: Corporate Language: wie Sprache über Erfolg oder Misserfolg von Marken und Unternehmen entscheidet. Mainz 2006
Sauthoff, D.: Schriften erkennen: eine Typologie der Satzschriften für Studenten, Grafiker, Setzer, Kunsterzieher und alle PC-User. Mainz 2014
Willberg, H.P.: Lesetypografie. Mainz 2010

MDMA12 Mandatory Elective II

| | | | | | |
|--|---|--|--|--|--------------------|
| No: MD MA 12 | Mandatory module: Mandatory Elective II | Language: German | | Credit points: 6 | |
| | | Frequency: each fall term | | Term: 3 | |
| | Prerequisites for participation: none | Workload: 180 h | | Form of examination: PA / PR / EW / HA | |
| Contact hours: 60 h | | Self-study hours: 120 h | | | |
| Courses (2 out of 5 must be chosen) | | Lecturer / Lecturer team (responsible for module) | | Teaching and learning types: | Scope (SWS) |
| Visual Effects | | Prof. Michael Baur | | S | 2 |
| Color Grading | | Prof. Jutta Tränkle | | S | 2 |
| Virtual Worlds | | Prof. Klaus neuburg | | S | 2 |
| Visual Orientation Systems | | Prof. Berit Andronis | | S | 2 |
| Audio Mixing | | LfbA AV Media (TBD) | | S | 2 |
| This module is used for the following degree programs: MD MA | | | | | |
| Contents | | | | | |
| <u>Visual Effects (VFX)::</u> | | | | | |
| <ul style="list-style-type: none"> - Visual effects und special effects - Bluescreen, greenscreen, chroma and luminance key - Key-screen and object lighting, colorgrading - 2D/3D Tracking - Particle systems, volumetric FX - Turn planning / motion control - Motion capturing - Mattepainting Real and virtual backgrounds, transitions - Expansion of software knowledge | | | | | |
| <u>Color Grading:</u> | | | | | |
| <ul style="list-style-type: none"> - Color spaces, color models (e.g. RGB; HSL) - Color and surface schemes - effect in film - Calibration systems - Color perception and effect - Color grading software | | | | | |
| <u>Virtual Worlds:</u> | | | | | |
| <ul style="list-style-type: none"> - Virtual/augmented reality - Artificial intelligence (AI) - Gamification - Interactive media - Adequate technologies | | | | | |
| <u>Visual Orientation Systems:</u> | | | | | |
| <ul style="list-style-type: none"> - Archaic examples - Guidance systems in urban environments - Guidance systems in airports and train stations - Guidance systems in exhibition and event | | | | | |

- Drawing systems

Audio Mixing:

- Physical laws of audio perception
- Location preparations and shooting situations
- Sound recording methods and formats
- Physical principles of audio perception
- Playback technology and concepts

Learning objectives and competencies to be imparted

Visual Effects (VFX):

In this course, visual effects are located at intersections of virtual production between film production and games. The students know the basics of visual effects in comparison of film and games and are able to apply them. They expand their knowledge of software and recording technology. Students explore techniques such as motion capturing at the intersection of real vs. virtual worlds and the limits and possibilities of visual effects in current film and/or game production. Through presentations, students discuss new areas of application for the expanding VFX industry, such as in image filming or in the visualization of technical or scientific processes.

Color Grading:

Students are familiar with the basics of color theory and deepen their knowledge of color design in motion picture media in an application-oriented manner using common color grading software such as Da Vinci. They will practice using different color spaces, learn to nuance color and surface schemes in the moving image, and sharpen color perception and impact. They create the look of a moving image medium.

Virtual Worlds:

In the course Virtual Worlds, students learn how to use new media, such as virtual and augmented reality and other interactive and future-oriented technologies. They will be enabled to develop and elaborate their own idea concepts and to implement them with the appropriate media. They will be taught the relevant basics in the areas of interactive design, as well as software and hardware, in order to create a basis for their project realization.

Visual Orientation Systems:

Students will be able to apply elements of signaling and develop design solutions for the following topics: spatial orientation of people in a complex environment (exhibition center, airport, train station, school, etc.); aspects of architecture, design, color theory, psychology, sensory perception of the target group with their cultural imprint to communicate. For example, they create presentation concepts of networked visual information systems; digital signage - networked visual and digitized information in digital media content in information systems, e.g. electronic guidance systems, in-store marketing.

Audio Mixing:

Students will know the basics of live sound recording on film and EB sets and will be able to compare them. They know the importance of good sound recording within an AV production. This seminar is designed to raise students' awareness of quality audio design. Students will master the various creative processes and recording techniques from microphoning to sound editing. In addition to the theoretical basics, students are trained in the immediate handling of audio equipment on the basis of their practical project, in order to be prepared for the demands of professional handling in their later professional life.

Literature and teaching aids

VFX:

Bertram, Sacha: VFX. Konstanz 2005

Brinkmann, Christine N. / Hartmann, Britta (eds.): Farbe, Licht, Empathie: Schriften zum Film. Marburg 2014

Dummler, Juliane: Das montierte Bild: digitales Compositing für Film und Fernsehen. Konstanz 2010

Gage, John: Colour and Culture. Practice and Meaning from Antiquity to Abstraction. (Kulturgeschichte der Farbe: von der Antike bis zur Gegenwart). Leipzig 2009

Giesen, Rolf: Lexikon der Special Effects.

Hurkman, Alexis van: Color Correction Handbook. Professional Techniques for Video and Cinema. New York 2014

Keller, Eric: Maya Visual Effects The Innovator's Guide. New York 2013

Keller, Max: Faszination Licht: Licht auf der Bühne. 4. rev. and expanded ed. Munich, Berlin, London, New York 2010

Marschall, Susanne: Farbe im Kino. Marburg 2005
Mattingly, David B.: The Digital Matte Painting Handbook. New York 2011
North, Dan: Performing Illusions. Cinema, Special Effects and the Virtual Actor. London 2008
Zotter, Franz, Matthias Frank: Ambisonics: A Practical 3D Audio Theory for Recording, Studio Production, Sound Reinforcement, and Virtual Reality (Springer Topics in Signal Processing) 2019
<http://www.springerlink.com/content/978-3-030-17207-7>

Virtual Worlds:

Engelmann, Nikolayi: Virtual Reality Gaming: Potential der Technologie für die Welt der digitalen Spiele. 2018
Fictum, Casey: VR UX: Learn VR UX, Storytelling & Design. 100 Pages of VR UX, Design, Sound, Storytelling, Movement & Controls. 2016
Institut für immersive Medien: Interaktive Medien: Interfaces - Netze - Virtuelle Welten. 2016
Knöpfle, Christian: Interaktion in virtuellen Welten. Intuitive Bedienschnittstellen für den Design Review. 2012
Lochner, David: Storytelling in virtuellen Welten. 2014
Peddie, Joe: Augmented Reality: Where We Will All Live. 2017
Springer International Publishing: Augmented Reality and Virtual Reality. The Power of AR and VR for Business. 2019
Stieglitz, Stefan / Lattemann, Christoph / Robra-Bissantz, Susanne / Zarnekow, Rüdiger / Brockmann, Tobias: Gamification. Using Game Elements in Serious Contexts. 2018
Wesley, Addison: Practical Augmented Reality: A Guide to the Technologies, Applications and Human Factors for AR and VR (Usability). 2016

Visual Orientation Systems:

Aicher, O. R. / Krampen, M.: Zeichensysteme der Visuellen Kommunikation. Hoboken 1996
Bauer, E. / Mayer, D.: Orientation & Identity - Porträts internationaler Leitsystem. New York 2009
Frutiger, A.: Der Mensch und seine Zeichen. Wiesbaden 2016
Jung, C. G.: Der Mensch und seine Symbole. Ostfildern 2018
Klanten, R. / Feireiss, L.: A Touch of Code: Interactive Installations and Experiences. Gestalten 2011
Kling, B.: Signaletik - Orientierung im Raum, München 2013
Meuser, M.: Signaletik und Piktogramme. Handbuch und Planungshilfe. Berlin 2010
Mörsch, C.: Contemporary Curating and Museum Education. Bielefeld 2017
Robertson, M.: Communicating Sustainability, Florence 2018
Rostásy, A.: Handbuch Mediatektur: Medien, Raum und Interaktion als Einheit gestalten. Methoden und Instrumente. Bielefeld 2018
Sauter, J. / Jaschko, S. / Ängeslevä, J.: ART+COM: Medien, Räume und Installationen. Berlin 2011
Stapelkamp, T.: Informationsvisualisierung: Web - Print - Signaletik; erfolgreiches Informationsdesign: Leitsysteme, Wissensvermittlung und Informationsarchitektur. Berlin 2013
Uebele, A.: Schrift im Raum: Visuelle Kommunikation und Architektur. Mainz 1999
Uebele, A.: Signage Systems and Information Graphics: A Professional Sourcebook. London 2010
Vogel, F.: Das Handbuch der Exponatik. Böhlau 2012

Audio Mixing:

Ederhof, Andreas: Das Mikrofongebuch: optimaler Einsatz im Studio und auf der Bühne. München 2006
Friedrich, Hans Jörg: Tontechnik für Mediengestalter. Töne hören – Technik gestalten – Mediengestalten. Berlin 2008
Frieesecke, Andreas: Die Audio-Enzyklopädie: ein Nachschlagewerk für Tontechniker. München 2007
Henle, Hubert: Das Tonstudio-Handbuch: praktische Einführung in die professionelle Aufnahmetechnik. München 2001
Lustig, Peter: Vertonen: der Ton zu den Bildern: Dia, Film und Video. Reinbek bei Hamburg 1987
Pieper, Frank: Das Effekte-Praxisbuch: optimaler Einsatz von Effekten, Effektgeräten und Plug-Ins. München 2004
Segeberg, Harro (ed.): Sound: zur Technologie und Ästhetik des akustischen in den Medien. Marburg 2005
Watkinson, John: The Art of Digital Audio. Oxford 2005
Magazine: Der Kameramann

4. Term 4

MDMA13 Master's Seminar

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| No: MD MA 13 | Mandatory module: Master's Seminar | Language: German | | Credit points: 6 |
| | | Frequency: each spring term | | Term: 4 |
| | | Workload: 180 h | | Form of examination: PR/RE |
| | Prerequisites for participation: none | Contact hours: 28 h | Self-study hours: 152 h | |
| Courses: | | Lecturer / Lecturer team (responsible for module) | | Teaching and learning types: |
| Master's Seminar | | <u>Various Supervisors</u> | | S |
| This module is used for the following degree programs: MD | | | | |
| Contents | | | | |
| <u>Master's Seminar:</u> | | | | |
| Deepening of scientific work routines The course enables students to work with research questions. Concrete possibilities for the formation of hypotheses are developed from the canon of the subject. In terms of content, the course supports the professional choice of topics and the structuring of the material, it helps to set the individual topic of the master's thesis not too broad and not too narrow. Research techniques for compiling sources are deepened, and work with databases is significantly expanded compared to undergraduate courses. Students practice elaborate reading techniques (including spot-reading) and dealing with large amounts of text, analyze the graphical preparation and presentation of empirically obtained primary data, examine their ability to formulate in direct and indirect speech, and engage in text analysis exercises. | | | | |
| <u>Philosophy of Science</u> Research results are examined for their epistemological content, which results from the epistemological enabling and limiting dimensions of the theoretical and methodological assumptions used. This raises the question of whether, in terms of the history of science, the change in paradigms of theory and methodology can be described as progress. With the help of formal-logical methods, ways of reasoning in science are examined for their adequacy. In particular, the possibilities and limitations of deductive and inductive methods of reasoning are explored in depth. | | | | |
| Learning objectives and competencies to be imparted | | | | |
| <u>Master's Seminar:</u> The master's seminar serves to expand the students' knowledge in dealing with scientific work routines and the philosophy of science. | | | | |
| Literature and teaching aids | | | | |
| <u>Master's Seminar:</u> Deepening of scientific work routines Balzert, Helmut / Schröder, Marion: Wissenschaftliches Arbeiten. 2011 Eco, Umberto: Wie man eine wissenschaftliche Abschlussarbeit schreibt. Stuttgart 2010 Franck, Norbert / Stary, Joachim: Die Technik wissenschaftlichen Arbeitens. Stuttgart 2012 Kühlitz, Stefan: Wissenschaftlich formulieren. Stuttgart 2012 | | | | |

Kronmeier, Martin: Wissenschaftlich schreiben leicht gemacht für Bachelor-, Master und Dissertation. Stuttgart 2012

Theisen, Manuel René / Theisen, Martin: Wissenschaftliches Arbeiten. München 2013

Philosophy of Science

Adorno et al.: Der Positivismusstreit in der deutschen Soziologie. München 1993

Berger, Peter / Luckmann, Thomas: Die gesellschaftliche Konstruktion der Wirklichkeit. Berlin 2003

Bertermes, Claude: Alles nichts – oder? Münster

Chalmers, Alan F.: Wege der Wissenschaft. Berlin

Feyerabend, Paul (1986): Wider den Methodenzwang. Frankfurt/Main 2005

Haller, Max: Soziologische Theorie im systematisch-kritischen Vergleich. Wiesbaden 2012

Kuhn, Thomas S.: Die Struktur wissenschaftlicher Revolutionen. Frankfurt/Main

Popper, Karl (2013): Logik der Forschung. Berlin 1996

Salmon, Wesley (1986): Logik. Leipzig 2006

MDMA14 Master's Thesis and Defense

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|--|---|--|-----------------------------------|--|---------------------|
| No: MD MA 13 | Mandatory module: Master's Thesis and Defense | Language: German | | Credit points: 24 | |
| | | Frequency: each spring term | | Term: 4 | |
| | | Workload: 720 h | | Form of examination: MA + KO | |
| | Prerequisites for participation: none | Contact hours: 0 h | Self-study hours: 720 h | | |
| Courses: | | Lecturer / Lecturer team (responsible for module) | | Teaching and learning types: | Scope (SWS): |
| Master's Thesis | | <u>Various supervisors</u> | | B | |
| Defense | | | | B | |
| This module is used for the following degree programs: MD | | | | | |
| Contents | | | | | |
| <u>Master's Thesis and Defense:</u> In the master's thesis, students demonstrate that they are capable of working on a complex media design topic in a creative and scientific manner, documenting the result and defending the findings orally. | | | | | |
| Learning objectives and competencies to be imparted | | | | | |
| <u>Master's Thesis and Defense:</u> Students are able to work on a complex topic creatively and scientifically as well as discuss, visualize and moderate complex issues. The final thesis offers them the opportunity to apply learned organizational and work techniques and, above all, their practical and scientifically based knowledge. In the defense, students orally present their thesis for discussion. | | | | | |
| Literature and teaching aids | | | | | |
| <u>Master's Thesis and Defense:</u> The relevant literature | | | | | |