Last updated: 25.05.2020

Module Catalog

Bachelor's degree (B.A.)
Media Design (MDBA)

Content

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
BA	Bachelor's Thesis
KO	Defense

1. Term 1

MDBA1 Theoretical Foundations

No: MDBA 1	Mandatory module: Theoretical Foundations	Language: German		Credit points: 6	
		Frequency: each fall term		Term: 1	
		Workload: 180 h		Form of examination: HA / KL90 / PR	
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 90 h		

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Academic Skills/Self-Management	Professor for Communication Design (TBD)	V	2
Media Technology	Prof. Bernd Wolk	V	2
Media History	Professor for Games (TBD)	V	2

This module is used for the following degree programs: MD

Contents

Academic Skills/Self-Management:
- Scientific work [citation Harvard / Chicago; structure of term papers and bachelor's theses]
- Planning and representation methods
- Time and self-management / methods and exercises for self-help

Media Technology:
- Historical aspects of audiovisual media - from analog to digital: film, photography, camera, inertia of the eye, light-sound, editing table, projection, Nipkow disc, television, TV cameras, magnetic tapes, radio, digital media, development of the computer, digital revolution
- Physical fundamentals: light, color theory, color temperature, optics, image processing, sound (oscillations, waves, frequencies, etc.)
- Introduction to digitization: computer basics, semiconductors; binary signal processing; hardware; media architectures
- Image recording: AV cameras; image formats and resolution, chip technology, interface methods, codecs, lighting technology
- Sound recording: sound and microphone technology, mixing consoles, amplifier technology; recording and storage formats, editing options for sound, cables, connectors, etc.
- Digital editing: theoretical-technical basics of nonlinear editing; analog editing versus digital editing; time code
- Digital post-production technology: output formats; bluescreen/greenscreen technology; moving image editing techniques; principles of compositing and digital post-production
- Data transmission and network technology: storage systems; AV and Internet, media convergence, digital projection, technology and possibilities of interactive moving image media
- 3D and cyberspace: trends and technical limits; media technology of the future; convergence of media

Media History:
- Change, functionality and significance of the media
- Media history as empirical history of mass media and their (artistic) contents and technology-related history of the dissemination of technical apparatuses and their intentions
- Media forms and their relevance in the social context
- Transmission and storage technologies

- Networks
- Interactive media and virtual worlds

Learning objectives and competencies to be imparted

Academic Skills/Self-Management:
In addition to teaching and applying the standardized knowledge of the formal basics of scientific work, this course provides students with an overview of time and self-management methods. They learn to counteract the feelings of stress, hecticness and excessive demands in their everyday working lives by acquiring better self-regulation skills.

Media Technology:
The Media Technology course focuses on theoretical but practically relevant media technology aspects of digital media. It deals with analog forms of AV media technology in order to teach students about the connections between analog media, aspects relevant to media history, and media technology developments in this area in a historical context. An outlook on tendencies and current technical trends allows students to gain a comprehensive overview of the various media disciplines such as AV media, 3D animation, photography, camera technology, image and color concepts, print and interaction, and to apply this theoretical knowledge in a practical media context in subsequent semesters.

Media History:
Students gain insight into the most important developmental moments in media history. These are traced and linked to central questions of media studies, which often have their origins in art. In this way, the students learn how different societies have developed specific media through cultural and historical processes. Questions of great importance in this context include the role of the mediatized public sphere in steering social change, the nature and extent to which society is influenced by certain developments in media technology, and changes in media use in general. The retrospective view of historical facts also improves the students' ability to evaluate current media conditions and sharpens their eye for media that seem long outdated and can be rediscovered in the artistic-creative framework.

Literature and teaching aids

Academic Skills/Self-Management:
Andermann, Ulrich / Drees, Martin / Grätz, Frank: Duden: Wie verfasst man wissenschaftliche Arbeiten? Mannheim/Leipzig/Wien/Zürich 2006
Balzert, Helmut/Schäfer, Christian/Schröder, Marion/Kern, Uwe: Wissenschaftliches Arbeiten. Wissenschaft, Quellen, Artefakte, Organisation, Präsentation. Herdecke/Witten 2017
Bischof, Klaus: Selbstmanagement. Freiburg i. Br. 2015
Brauner, Detlev / Vollmer, Hans-Ulrich: Erfolgreiches Wissenschaftliches Arbeiten. Sternenfels 2008
Esselborn-Krumbiegel, Helga: Von der Idee zum Text. Eine Anleitung zum wissenschaftlichen Schreiben. Stuttgart 2017
Fischer-Epe, Maren / Epe, Klaus: Selbstcoaching: Hintergrundwissen, Anregungen und Übungen zur persönlichen Entwicklung. Reinbek bei Hamburg 2016
Rustler, Florian: Denkwerkzeuge der Kreativität und Innovation: das kleine Handbuch der Innovationsmethoden. St. Gallen 2019
Stary, Christian: Wissensmanagement in der Praxis: - Methoden - Werkzeuge – Beispiele. München 2013

Media Technology:
Böhringer, Joachim/Bühler, Peter / Schlaich, Patrick: Kompendium der Mediengestaltung: Produktion und Technik für digital- und Printmedien. Berlin/Heidelberg 2003
Dickreiter, Michael: Handbuch der Tonstudiotechnik. Volume 1-2, Munich 2008
Holzinger, Andreas: Basiswissen Multimedia. Volume 1-3: Würzburg 2002
Kamp, Werner: AV- Mediengestaltung: Grundwissen. Haan-Gruiten 2008
Katz, Bob: Mastering Audio: the art and the science. Amsterdam 2007
Raffaseder, Hannes: Audiodesign. München 2010
Schleicher, Harald/Urban, Alexander (eds.): Filme machen: Technik, Gestaltung, Kunst; klassisch und digital. Frankfurt 2005
Schmidt, Ulrich: Digitale Film- und Videotechnik. München 2008
Schmidt, Ulrich: Professionelle Videotechnik. Berlin 2005
Warstat, Michael/Görne,Thomas: Studiotechnik: Hintergrund- und Praxiswissen. Aachen 2003[6]
Webers, Johannes: Handbuch der Film- und Videotechnik. Poing 2007

Media History:
Böhn, Andreas / Seidler, Andreas: Mediengeschichte: eine Einführung. Tübingen 2014²
Bösch, Frank: Mediengeschichte: vom asiatischen Buchdruck zum Computer. Frankfurt|New York 2019²
Buck, Matthias / Hartling, Florian/Pfau, Sebastian (eds.): Randgänge der Mediengeschichte. Wiesbaden 2010
Fahlenbach, Kathrin: Medien, Gesichte und Wahrnehmung: eine Einführung in die Mediengeschichte. Wiesbaden 2019
Faulstich, Werner: Die Mediengeschichte der 20. Jahrhunderts. München 2012
Faulstich, Werner: Media History: Von den Anfängen bis 1700. Göttingen 2006
Faulstich, Werner: Media History: Von 1700 bis ins 3. Jahrtausend. Göttingen 2006
Hörisch, Jochen: Eine Geschichte der Medien: vom Urknall zum Internet. Frankfurt/Main 2016[5]
Wenzel, Horst: Mediengeschichte vor und nach Gutenberg. Darmstadt 2008²

MDBA2 Design Perspectives

No: MDBA 2	Mandatory module: Design Perspectives	Language: German		Credit points: 8
		Frequency: each fall term		Term: 1
		Workload: 240 h		Form of examination: PA / EW
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 150 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Conception and Design	Professor for Communication Design (TBD)	S	2
Shape/Color/Composition	Professor for Communication Design (TBD)		2
Typography	Dr. des. Berit Andronis	S	2
This module is used for the following degree programs: MD			

Contents

Conception and Design:
- Perception training and perception laws
- Intuitively generating ideas
- The creative process
- Creativity techniques and creativity training
- Visualizing ideas in theory and practice
- Scribbles and collages
- Moodboards
- Storyboards
- Stand-up designs

Shape/Color/Composition:
- Composition theory
- Color theory
- Shapes and formats
- Perspectives
- Visual perception aspects
- Gestalt laws
- Contrasts color / shape
- Color and shape symbolism
- Color in packaging design
- Sign language
- Targeted exercises on the individual aspects

Typography:
- Writing in everyday life and in the urban environment
- Development and history of writing
- Calligraphy
- Recognize fonts and font classification
- Macrotypography, Microtypography
- Semantic typography
- Experimental typography and development of type images

- Types and typographers

Learning objectives and competencies to be imparted

Conception and Design:
By focusing on the design process in drafting and design, students can appreciate its importance. They can implement creative ideas and design using analog means. They begin to perceive more consciously and observe more closely. Creativity is promoted on the basis of manual skills and the acquisition of design theory knowledge. Moreover, the methodical development of ideas using creative processes is promoted, by means of design, conception and visualization possibilities. Students are familiar with the analog prerequisites of dealing with media.

Shape/Color/Composition:
Basic experiences with composition, form, rhythm, perspective, color, and contrast will enable students to understand and apply these parameters of design. With the help of exercises and illustrative examples, they learn the connection between the basic design components in the visual interaction and can thus build the bridge to the later use of digital media. Students will be able to develop a simple concept in a design language to achieve adequate impact. Imagination and creative thinking are trained.

Typography:
Students have basic typographic knowledge. Students are made aware of the theoretical and practical foundations of type design by means of reception, perception, analysis, and application. The development of the types as well as characteristic distinguishing features are known. Standard fonts are recognized, differentiated and used with formal, aesthetic quality.

Literature and teaching aids

Conception and Design:
Ambrose, Gavin / Harris, Paul: Design Thinking: Fragestellung, Recherche, Ideenfindung, Prototyping, Auswahl, Ausführung, Feedback. München 2010
Buether, Axel: Die Bildung der räumlich-visuellen Kompetenz: neurobiologische Grundlagen für die methodische Förderung der anschaulichen Wahrnehmung, Vorstellung und Darstellung im Gestaltungs- und Kommuni-kationsprozess. Halle/Saale 2010
Backerra, Henrik / Malorny, Christian / Schwarz, Wolfgang: Kreativitätstechniken: kreative Prozesse anstoßen, Innovationen fördern. München 2019
Düchting, Hajo: Grundlagen der künstlerischen Gestaltung: Wahrnehmung, Farben- und Formenlehre, Techniken. Köln 2003
Krisztian, Gregor / Schlempp-Ülker, Nesrin: Ideen visualisieren: Entwerfen und Präsentieren wie ein Profi. Mainz 2011
Kroeber-Riel, Werner: Bildkommunikation, Imagerystrategien für die Werbung. München 1996
Pricken, Mario / Klell, C.: Kribbeln im Kopf: Kreativitätstechniken & Brain-Tools für Werbung & Design. Mainz 2004
Pricken, Mario / Klell, C.: Creative Sessions: 96x Kribbeln im Kopf. Mainz 2018
Turtschi, Ralf: Making of: Kreative Wege und Konzepte in der visuellen Kommunikation. Zürich 2005

Form/Farbe/Komposition:
Zuffo, Dario: Die Grundlagen der visuellen Gestaltung. Sulgen 2003
Arnheim, Rudolf: Die Macht der Mitte: Eine Kompositionslehre für die bildenden Künste. Köln 2003
Düchting, Hajo: Grundlagen der künstlerischen Gestaltung: Wahrnehmung, Farben- und Formenlehre, Techniken. Köln 2008
Gurney, James: Color and Light: a guide for the realist painter. Kansas 2010
Gekeler, Hans: Handbuch der Farbe: Systematik, Ästhetik. Köln 2010
Gschwendter, Gerlinde: Kompositionslehre – Formen. Wiesbaden 2005
Heller, Eva: Wie Farben wirken: Farbpsychologie. Farbsymbolik, kreative Farbgestaltung. Reinbek bei Hamburg. 2013
Itten, Johannes: Kunst der Farbe. Subjektives Erleben und objektives Erkennen als Wege zur Kunst. Freiburg i. Br. 2009
Küppers, Harald: Das Grundgesetz der Farbenlehre. Köln 2004

Typography:
Frutiger, Adrian: Der Mensch und seine Zeichen: Schriften, Symbole, Signets, Signale. Wiesbaden 2012

Frutiger, Adrian: Adrian Frutiger - Schriften: Das Gesamtwerk. Basel 2014
Grandt, Anke: Visualisierte Kommunikation: grafische Elemente, Typografie und Layout. Haan-Gruiten 2014
Robinson, Andrew: Bilder, Zeichen, Alphabete: Die Geschichte der Schrift. Düsseldorf 2013.
Rothenstein, Julian: Abz: Im Bann der Buchstaben; typografische Fundstücke aus der Zeit der elementaren Typographie. Mainz 2003
Ruder, Emil: Typografie. Ein Gestaltungslehrbuch = Typografie. Sulgen 2001
Sauthoff, Daniel: Schriften erkennen: eine Typologie der Satzschriften für Studenten, Grafiker, Setzer, Kunsterzieher und alle PC-User. Mainz 2010
Willberg, Hans Peter: Erste Hilfe in Typografie: Ratgeber für Gestaltung mit Schrift. Mainz 2017
Willberg, Hans Peter: Wegweiser Schrift: erste Hilfe für den Umgang mit Schriften, was passt – was wirkt – was stört. Mainz 2011
Waidmann, Stefan: Schrift und Typografie. Sulgen 1999

MDBA3 Digital Foundations

No: MDBA 3	Mandatory module: Digital Foundations	Language: German		Credit points: 8
		Frequency: each fall term		Term: 1
		Workload: 240 h		Form of examination: PA / EW / PR
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 150 h	

Courses:		Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Photography Foundations		Prof. Jutta Tränkle	L	2
Image Editing		Dr. des. Berit Andronis	L	2
Digital Illustrations		Professor for Games (TBD)	L	2

This module is used for the following degree programs: MD

Contents

Photography Foundations:
- Introduction from analog to digital photography
- Professional camera technology
- Image conception and design
- Observation and lighting design
- Formats and camera concepts
- Introduction to the genres of photography and their image aesthetics
- B/W and color photography.
- Historical overview of photography
- Photography and digital networks
- Technique of photography, presentation of laboratory and photo studios at the site
- Photographic exercises with available light
- Presentation of the developed image concepts and their results

Image Editing:
- Tools and application forms
- Retouching and the stamp tool
- Clipping techniques with paths and masks
- Color management
- Color and tone correction with gradation curves
- Layers - layer properties - adjustment layers - layer modes
- Smart objects - smart filter
- Actions
- Batch processing
- Photoshop and HDR
- The individual applications are combined in exercises

Digital Illustrations:
- Analyzing styles
- Analog and digital drawing and illustration methods
- Hybrid methods
- Formats
- Color harmonies

- Compositions
- Collages
- Levels
- Final artwork
- Output

Learning objectives and competencies to be imparted

Photography Foundations:
In the course Photography Foundations theoretical and practical knowledge and skills are taught. Using practical tasks with available light and subsequent development in the lab, a professional attitude, image perception and photographic design will be practiced and realized. Through the haptics of analog techniques, students gain access to the historical context of image making and reflect on their attitude toward image making. In a further process, they refine their use of digital camera techniques and develop their own photographic eye. Teaching analytical knowledge of different photographic genres from the beginnings of photography to the present prepares the ground for later photography and camera seminars.

Image Editing:
Students master the safe use of appropriate software to the extent that they can conceive and create image worlds. Problems in a production can be solved independently, since both tools that enable creative work and techniques that ensure the most flexible work possible and non-destructive image composition make up the students' repertoire of knowledge. This also includes the optimization of images in terms of a high-quality and appropriate presentation for corresponding media. Students are theoretically and practically aware of the relevant techniques and methods, as they are tested and trained in the context of design tasks. They can actively use creative possibilities for professional work.

Digital Illustrations:
Students use the possibilities of the computer to transform ideas into illustrations and thereby expand their ability to communicate visual content. By using the graphics tablet, as well as analog and digital pencils, and mixing the tools of digital image processing, students can enrich existing graphics and create new worlds of images. They master both general design rules and arrive at new image concepts through creative work. Through the analysis of works by renowned representatives, students develop independent aesthetic concepts.

Literature and teaching aids

Photography Foundations:
Barthes, Roland: Die helle Kammer. Bemerkungen zur Photographie. Frankfurt/Main 2012
Benjamin, Walter: Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit: Third, authorized last version, 1939. Düsseldorf 2016
Esen, Jacqueline: Digitale Fotografie: Grundlagen und Fotopraxis. Bonn 2019
Freeman, Michael: 50 Wege zur kreativen Fotografie. Frechen 2018
Gockel, Tilo: Die Neue Fotoschule: Von den Grundlagen zur Fotopraxis. Heidelberg 2018
Hacking, Juliet (ed.): Fotografie: die ganze Geschichte. Köln 2012
Hennemann, Michael: Digitale Fotografie - der Meisterkurs. Burgthann 2017
Kemp, Wolfgang: Foto-Essays: zur Geschichte und Theorie der Fotografie. München 2006
Kemp, Wolfgang: Theorie der Fotografie in 4 Bänden. München 2006
Mante, Harald, Eva Witter-Mante: Das Foto: Bildaufbau und Farbdesign. Heidelberg 2018
Sontag, Susan: Über Fotografie. Frankfurt/Main 2013
Stiegler, Bernd: Texte zur Theorie der Fotografie. Dietzingen 2018
Zurmühle, Martin: Das große Lehrbuch digitale Fotografie: besser fotografieren lernen! Luzern 2018

Image Editing:
Documentations and help from Adobe CC, as well as tutorials from Galileo Press are used
Gockel, Tilo: Advanced Photoshop: Profitricks für die Bildbearbeitung mit Photoshop und Co, Heidelberg 2019
Gradias, Michael: Digitale Montagen: Bilder lügen nicht, oder doch? Bildbearbeitung - gewusst wie! Burgthann 2019
Quedenbaum, Martin: Ebenen in Adobe Photoshop CC und Photoshop Elements - Gewusst wie, Burgthann 2019
Kloskowski, M.: Porträt-Composings gestalten: 15 Photoshop Workshops für realistische Bilder. München 2012
Striewisch, T.: Digitalfotografie für Fortgeschrittene: perfekt fotografieren; Bildbearbeitung am Computer. Hannover 2012

Schwartz, Rob: Learn Adobe Photoshop CC for visual design: Adobe certified associate exam preparation. San Jose/California 2019
Kost, Julieanne: Photoshop CC 2019 Essential Training: Photography. Carpinteria/California 2018
Kost, Julieanne: Photoshop CC 2019 Essential Training: Design. Carpinteria/California 2018
McClelland, Deke: Photoshop CC 2019 New Features. Carpinteria/California 2018

Digital Illustrations:
Bacher, Hans: Dream Worlds: Production Design for Animation. Waltham/Massuchusetts 2007
Gurney, James Color and Light: A Guide for the Realist Painter. Kansas City/USA 2010
Male, Alan: Illustration: Theorie und Zusammenhänge. Grünwald 2008
Mateu-Mestre, Marcos: Framed Ink: Drawing and Composition for Visual Storytellers. 2010
Sckommodau, Katharina: Pixel & Vektor: Kreative Grafiken mit Illustrator und Photoshop CS5 und CS4. Heidelberg 2010
Stanchfield, Walt: Drawn to Life: 20 Golden Years of Disney Master Classes: The Walt Stanchfield Lectures: 1. Oxford 2009
Stanchfield, Walt: Drawn to Life: 20 Golden Years of Disney Master Classes: The Walt Stanchfield Lectures: 2. Oxford 2009
Swiczinsky, Nana: Grundkurs Digitale Illustration: Digitales Zeichnen verständlich erklärt. Bonn 2014
Zeegen, Lawrence: Complete Digital Illustration: A Master Class in Image-Making. Beverly/USA 2010

MDBA4 Narrativity and Design

No: MDBA 4	Mandatory module: Narrativity and Design	Language: German		Credit points: 8
		Frequency: each fall term		Term: 1
		Workload: 240 h		Form of examination: PA / HA
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 150 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Previsualization and Image Design	Prof. Bernd Wolk	S	2
Story Development and Screenplay	Prof. Bernd Wolk	S	2
Introduction to Drawing	Prof. Bernd Wolk	S	2

This module is used for the following degree programs: MD

Contents

Previsualization and image design:
- Forms of previsualization (concept art / storyboard / animatic / 3D previs)
- Classification in the production process
- Advantages of previs
- Capturing the idea, mood board creation in the film team
- From script to visual concept
- Mise-en-scène, film scenic resolution
- 3D Previs Software Presentation
- Visual components of the film
- Mise-en-scène / photography / montage
- Space / line and shape / brightness / color / movement / rhythm
- From script to visual concept
- Use of colors
- Division of labor and pre-production in the film team (director/production design
- /scenery/camera/location manager)
- Previsualization exercise of different AV genres

Story development and screenplay:
- The grammar of cinematic storytelling - history of screenwriting
- Formal and design aspects: idea; synopsis; treatment; screenplay
- Narrative strategies: protagonists and characters; heroes and archetypes; goals and needs; conflicts;
- Topic; emotion; structural model
- Elements of dramaturgy: suspense, dramatical irony; scenes; dialogues
- Formats: short film; documentary formats; image and industrial film; commercials and interactive formats
- Authors and their films: from script to shooting schedule and realization
- Production and writing processes: questions and requirements for the script;
  the art of pitching; writing and technology in the Digital Age; the new dramaturgy

Introduction to drawing:
- Sign, content and form. Free drawing as artistic-creative expression
- Perspective and space in drawing
- Sketchbook
- Figurative drawing
- Still life and portrait

- Light and shadow
- Analog illustration methods
- Drawing history
- Analysis of current and historical drawings
- Experimental aspects of drawing and illustration
- Drawing technique
- Drawing styles
- Character
- Reflection and references to digital media and drawing tools
- Semiotic aspects of drawing
- Practical exercises to expand drawing skills

Learning objectives and competencies to be imparted

Previsualization and image design:
This seminar, together with the other two parts of the module, teaches creative competence in the theoretical and conceptual areas of pre-production of audiovisual media. It provides an overview of the various visualization options in advance of an AV realization. The development of the task and the visual transformation of the idea to the presentation can mean, depending on the genre and the production budget, from the mood board, the storyboard to the trailer production to the representation of the scenic resolution including camera movement and/or visual effects. Pre-viz software makes it possible to determine what a visual effect should look like and how it should be shot before the actual production. Special emphasis is placed on teaching the language elements of film and the connection between content and visual realization. In addition, the understanding of the structure of design processes and the production and economic necessity of previsualizations is trained through supplementary exercises. Accompanying the theoretical facts, there will be a practical introduction to previsualization programs.

Story development and screenplay:
While the seminar Introduction to Drawing focuses on practical, drawing-technical and design aspects, the seminar Screenplay deals with formal and content-related aspects with an in-depth focus on the generation of stories and narrative structures. Here, students learn the techniques and design tools of screenwriting for film, television, and interactive formats through practical examples and exercises. The understanding of the structural units of a script is intensified by the realization of the student's own script concept, which in turn provides a solid basis for the implementation of the contents in the seminar Previsualization.

Introduction to drawing:
In the seminar Introduction to Drawing, the analog means of drawing are used to lay the foundation for later use of digital means of design, and rules of visual perception are trained by developing the student's own drawing skills. Students are thus gradually familiarized with the prerequisites for implementing narrative structures.

Literature and teaching aids

Previsualization and image design:
Begleiter, Marcie: Storyboards: vom Text zur Zeichnung zum Film. Frankfurt/Main 2003
Begleiter, Marcie: From word to image: storyboarding and the filmmaking process. Studio City/USA 2001
Bellantoni, Patti: If it́s purple, someoné's gonna die: the power of color in visual storytelling. Amsterdam 2009
Block, Bruce A.: The Visual Story: creating the visual structure of film, TV and digital media. Oxford/USA 2008
Ettedgui, Peter: Filmkünste: Produktionsdesign. Reinbek bei Hamburg 2005
Krisztian, Gregor/Schlempp-Ülker, Nesrin: Ideen visualisieren: Scribble, Layout; Storyboard. Mainz 2006
Ohanian, Thomas A. /Phillips, Michael E.: Digital Filmmaking: the changing art and craft of making motion pictures. Boston 2000
Preston, Ward: What an Art Director Does: an introduction to Motion Picture production design. Los Angeles 1994

Story development and screenplay:
Aristoteles: Poetik. Stuttgart 2008
Chion, Michel: Techniken des Drehbuchschreibens. Berlin 2001
Eick, Dennis: Exposé, Treatment und Konzept. Konstanz 2005
Eick, Dennis: Digitales Erzählen – Dramaturgie der Neuen Medien. Konstanz/München 2014
Field, Syd: Screenplay. The Foundations of Screenwriting. New York 1984
Field, Syd: The Screenwriter's Workbook. New York 1984

Field, Syd/Märthesheimer, Peter/ Längsfeld, Wolfgang: Drehbuchschreiben für Film und Fernsehen - Ein Handbuch für Ausbildung und Praxis. München 1996
Hant, Peter: Das Drehbuch: praktische Filmdramaturgie. Frankfurt/Main 2002
Müller, Gottfried: Dramaturgie des Theaters und des Films. Würzburg 1944
Schleicher, Harald/Urban, Alexander (eds.): Filme machen: Technik, Gestaltung, Kunst; klassisch und digital. Frankfurt/Main 2005
Schütte, Oliver: Die Kunst des Drehbuchlesens. Konstanz 2009
Seger, Linda: Das Geheimnis guter Drehbücher. Berlin 2005
Vale, Eugene: Die Technik des Drehbuchschreibens für Film und Fernsehen. München 2004

Introduction to Drawing:
Bammes, Gottfried: Figürliches Gestalten. Ein Leitfaden für Lehrende und Lernende. Berlin 1988
Bammes, Gottfried: Die Gestalt des Menschen: Lehr- und Handbuch der Künstleranatomie. Wiesbaden 2009
Cerver, Franciso Asensio: Zeichnen für Einsteiger. Köln 2002
Loomis, Andrew, Creative Illustration. London 2012
Male, Alan: Illustration: Theorie und Zusammenhänge. Grünwald 2008
Schulz-Schaeffer, Reinhard/Mölck-Tassel, Bernd: German New Media Illustration Course;
Volume 1: Fiction; Volume 2: Non-Fiction. Hamburg 2008
Simblet, Sarah: The Drawing Book. London 2009
The Sourcebook of Contemporary Illustration. New York 2009
Wiedemann, Julius (ed.): 100 Illustrators. Köln:
Wiedemann, Julius (ed.): Illustration Now! 3rd edition Köln 2012
Zuffo, Dario: Grundlagen der visuellen Gestaltung, Sulgen 2003

2. Term 2

MDBA5 Media Studies

No: MDBA 5	Mandatory module: Media Science	Language: German		Credit points: 6
		Frequency: each spring term		Term: 2
		Workload: 180 h		Form of examination: KL90 / HA / PR
	Prerequisites for participation: none	Contact hours: 84 h	Self-study hours: 96 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Art History	Dr. Heike Hümme	V	2
Media Sociology	Professor for Communication Design (TBD)	V	2
Film History	Prof. Jutta Tränkle	V	2

This module is used for the following degree programs: MD

Contents

Art History:
- Stylistic overview of the art of the 20th + 21st centuries. The history of art in the 20th century in Europe and North America, starting with Impressionism | Expressionism, continuing with art in the service of power in Europe in the 1930s and 1940s and the postmodern movements of the 1980s and 1990s, and ending with current forms of artistic expression in the present day
- Presentation of representative artists
- Consideration of style-forming art genres such as sculpture, painting/graphics, photography, film/video, performance/happening, environments, etc., the diverse artistic techniques applied, as well as excursions into interactivity and virtuality of the recent past

Media Sociology:
- Analysis of the interrelationships between media and society and the anchoring of the individual in society
- Meaning and influence of media on the forms of social communication
- Social interaction in the age of "non-verbal" communication
- Analysis of the current media in the area of "social media"
- Rules of visual and formal language for modern design and its modes of action

Film History:
- Overview of the history of film, starting from the German film history of the 10s and 20s of the 20th century to modern times in the international context of the 21st century
- Film theory - exemplary presentation
- Presentation of representative films and filmmakers of the respective epoch-defining film styles
- Influences of film on current media such as games, interactive media, virtual and augmented reality

Learning objectives and competencies to be imparted

Art History:
Contemporary visual worlds and media are increasingly changing established viewing habits and overriding perceptual routines. They create new, fictional realities: Illusory and parallel worlds are built, perspectives are changed, virtuality and interaction are played with. Students learn about these possibilities, which were explored early on in the visual arts, by studying selected artists of the 20th and 21st centuries. They are asked to engage

intensively with the work and its intentions and to reflect critically - in accordance with the question: How much art can design take?

Media Sociology:
Students learn about and classify the significance of current visual worlds and media on forms of contemporary social interaction. They acquire basic knowledge by means of which they can, for example, answer questions about the influence and long-term impact of these factors on communication.
Against this background, they will be able to expand their knowledge, e.g. by asking questions about gender-specific usage behavior, about changes as a result of socio/demographic change, or about people's individual experience and behavior in dealing with current media.
The goal is for students to learn to situate themselves in the sociological context of the interactions of individual and mass media, of media and society, and to act in a critically reflective manner when dealing with the various media.

Film History:
Students examine the history of film and distinctive film theories through the analysis of epoch-relevant film examples. The acquired knowledge of reception and film analysis and the classification of certain film styles in their historical context should help the students to find their way out of an attitude of image consumption and towards a critical approach to the visual worlds. The goal is to locate one's own ideas in terms of visual history and to transfer them into new creative visual worlds.

Literature and teaching aids

Art History:
Belting, Hans / Dilly, Heinrich, et al [eds]: Kunstgeschichte. Eine Einführung. Berlin 2008
Bieger-Thielemann, Marianne: Photographie des 20. Jahrhunderts. Köln 2014
Czech, Hans| Doll, Nikola [eds.]: Kunst und Propaganda: im Streit der Nationen 1930 – 1945. Ausstellungskatalog des Deutschen Historischen Museums Berlin. Dresden 2007
Damus, Martin: Kunst im 20. Jahrhundert: von der transzendierenden zur affirmativen Moderne. Reinbek bei Hamburg 2000
Elger, Dietmar: Moderne Kunst 1870-2000. [2 volumes: Vom Impressionismus bis zum Surrealismus | Vom Abstrakten Expressionismus bis heute]. Köln 2011
Frieling, Rudolf / Herzogenrath, Wulf [eds]: 40JahreVideokunst.de Bremen/Düsseldorf 2006
Grosenick, Uta /Seelig, Thomas [eds]: Photo Art. Fotografie im 21. Jahrhundert. Köln 2007
Haar, Rebecca: Simulation und virtuelle Welten: Theorie, Technik und mediale Darstellung von Virtualität in der Postmoderne. Bielefeld 2019
Haustein, Lydia: Videokunst. München 2003
Schneede, Uwe M.: Die Geschichte der Kunst im 20. Jahrhundert. Von den Avantgarden bis zur Gegenwart. München 2001
von Falkenhausen, Susanne / Förschler, Silke / Reichle, Ingeborg / Uppenkamp, Bettina [eds]: Medien der Kunst. Geschlecht, Metapher, Code. Marburg 2004
Thomas, Karin: Bis heute: Stilgeschichte der bildenden Kunst im 20. Jahrhundert. Köln 2004

Media Sociology:
Benjamin, Walter: Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Drei Studien zur Kunstsoziologie [reprint]. Frankfurt/Main 2010
Döring, Nicola: Sozialpsychologie des Internet. Die Bedeutung des Internet für Kommunikationsprozesse, Identitäten, soziale Beziehungen und Gruppen. Göttingen 2003
Heinze, Carsten [ed.]: Perspektiven der Filmsoziologie. Konstanz/München 2012
Hickethier, Knut: Einführung in die Medienwissenschaft. Stuttgart 2010
Imhof, Kurt et al [eds]: Mediengesellschaft: Strukturen, Merkmale, Entwicklungsdynamiken. Wiesbaden 2004
Jäckel, Michael: Medienmacht und Gesellschaft: zum Wandel öffentlicher Kommunikation. Frankfurt/Main 2008
Jäckel, Michael [ed.]: Mediensoziologie. Grundfragen und Forschungsfelder. Wiesbaden 2005
Luhmann, Niklas: Die Realität der Massenmedien. Wiesbaden 2017
Neumann-Braun, Klaus / Müller-Doohm, Stefan [eds:] Medien- und Kommunikationssoziologie: eine Einführung in zentrale Begriffe und Theorien. Weinheim 2000
Magazine: Media, Culture & Society / Raymond Boyle [eds. et al.]

Film History:
Blothner, Dirk/Braun, Michael/Dagit, Gerald/Elsaesser, Thomas/Gerlach, Nina [and others]: Film | Bild | Emotion: Film- und Kunstgeschichte im postkinematografischen Zeitalter. Berlin 2019

Christen, Thomas/Blanchet, Robert (eds.) Einführung in die Filmgeschichte. Marburg 2008

Christen, Thomas (et al.): Einführung in die Filmgeschichte. Vol 2., Vom Neorealismus bis zu den Neuen Wellen: filmische Erneuerungsbewegungen 1945-1968. Marburg 2016

Haupts, Tobias/Christen, Thomas/Blanchet, Robert (eds.): Einführung in die Filmgeschichte. New Hollywood bis Dogma 95. In: Medienwissenschaft Marburg 2/2009

Elsaesser, Thomas, Malte Hagener: Filmtheorie zur Einführung. Hamburg 2013

Eggert, Marc: Die Wechselwirkung zwischen dem Einsatz der Parallelmontage und ihrer Rezeption: Eine Untersuchung der treibenden Kraft der Parallelmontage in der Filmgeschichte. München 2018

Gass, Lars Henrik: Filmgeschichte als Kinogeschichte: Eine kleine Theorie des Kinos. Leipzig 2019

Kippel, Heike (ed.): Celluloid & Co. In: Frauen und Film, issue 65. Frankfurt a. M. 2006

Wulff, Hans J., Eckhard Pabst, Nils Borstnar: Einführung in die Film- und Fernsehwissenschaft. Stuttgart 2008

Magazine: Medienwissenschaft: Rezensionen & reviews / Red.: Philipps University Marburg (ed.)1984

MDBA6 Online Media

No: MDBA 6	Mandatory module: Online Media	Language: German		Credit points: 8
		Frequency: each spring term		Term: 2
		Workload: 240 h		Form of examination: PA / EW / HA
	Prerequisites for participation: none	Contact hours: 84 h	Self-study hours: 156 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Introduction to Media Programming	Professor for Interactive Media (TBD)	S	2
Usability/Interface Design	Professor for Interactive Media (TBD)	L	2
3D Visualization/Modelling	Prof. Melanie Beisswenger	L	2

This module is used for the following degree programs: MD

Contents

Introduction to Media Programming:
- Introduction to programming languages in HTML, CSS or Javaskript
- Learning how to apply programming skills to create a basic framework of online applications

Usability/Interface Design:
- Theory and models of usability
- Methods for surveying the use of media offerings
- Discussion of usability methods in the context of multimedia applications
- Analytics tools for technical analysis of websites and applications such as heuristic analysis, video recording and tracking analysis
- Design concepts of web and app applications with software
- Conventions and standards in web and app design
- Analysis of user interfaces between human-machine interactions
-
3D Visualization/Modeling:
- Possible applications and concepts in 3D visualization
- Overview and introduction to a 3D application like Cinema 4D or Maya
- Navigation in 3D space
- Modeling
- UV mapping and texturing
- Materials
- Lighting
- Layout and camera
- Rendering

Learning objectives and competencies to be imparted

Introduction to Media Programming:
In this course, students are introduced to the basic knowledge of programming languages in HTML, CSS or JAVA. They generate simple click dummies for websites and/or apps by learning development software. This knowledge supports the students in the later realization of their online application ideas and shows them whether and how their project can be implemented.

Usability/Interface Design:
For media designers, it is not only important to design appealing online media, but also to collect and evaluate data, which provides sound insight and thus a foundation for strategic planning and conception. With the help of usability analyses and tests, students learn how to develop and test user interfaces with user-friendly operation in mind. They also learn to adapt application software in the areas of web services and online surveys to their needs through their own programming. This knowledge is applied in the subsequent design conception of the students' online application ideas. The goal of the interface design is to implement the conceived online application ideas as a user interface in designed prototypes. To this end, students explore the conditions, goals, and obstacles of such interactions in order to optimize and design user interfaces between humans and machines.

3D Visualization/Modeling:
In the 3D Visualization/Modeling subject, students are introduced to the methods and techniques of 3D animation and the foundation is laid for the following 3D courses. Students learn how to use 3D software such as Maya or Cineman4D in order to be able to create and visualize independent 3D objects. To do this, they are taught workflow and basic skills in modeling, texturing/shading, lighting, and rendering.

Literature and teaching aids

Introduction to Media Programming:
Balzert, Heide: Basiswissen Web-Programmierung : XHTML, CSS, JavaScript. Berlin 2017[2]
Castro, Elizabeth / Hyslop, Bruce: Praxiskurs HTML5 & CSS3: Professionelle Webseiten von Anfang an. Heidelberg 2014
Immler, Christian / Dorn, Ulrich: Der App-Entwickler-Crashkurs für Android, iOS und Windows Phone: Die wichtigsten Entwicklungsumgebungen und Frameworks zur App-Programmierung. Haar 2012

Usability/Interface Design:
Beier, Markus / Gizychi, Vittoria: Usability. Nutzerfreundliches Web-Design. Berlin/Heidelberg 2002
Brosius, Hans-Bernd / Koschel, Frederike: Methoden der empirischen Kommunikationsforschung. Eine Einführung. Wiesbaden 2016[7]
Krug, Steve: Don't make me think! Web & Mobile Usability: Das intuitive Web. Bonn 2017
Nielsen, Jacob: Erfolg des Einfachen. Digital Studio Pro. München 2000
Nielson, Jacob / Loranger, Hoa: Web Usability. München 2008
Sarodnick, Florian / Brau, Henning: Methoden der Usability Evaluation. Wissenschaftliche Grundlagen und praktische Anwendung. Bern 2016
Schweibenz, Werner: Qualität im Web. Benutzerfreundliche Webseiten durch Usability Evaluation. Berlin/Heidelberg 2003
Wegener, Claudia (ed.): Qualitative Medienforschung. Ein Handbuch. Konstanz 2017
Hammer, Norbert / Bensmann, Karen: Webdesign für Studium und Beruf. Webseiten planen, gestalten und umsetzen. Berlin 2011
Khazaeli, Cyrus Domenik: Systemisches Design. Intelligente Oberflächen für Information und Interaktion Hamburg 2005
McNeil, Patrick: Web Designer's Idea Book, Volume 4. Inspiration from the Best Web Design Trends, Themes and Styles. Cincinnati 2014
Stapelkamp, Torsten: Web x.0. Erfolgreiches Webdesign und professionelle Webkonzepte; Gestaltungs-strategien, Styleguides und Layouts für stationäre und mobile Medien. Berlin 2010

3D Visualization/Modeling:
Birn, Jeremy: Digital Lighting and Rendering. Berkeley 2013
Kerlow, Isaac V.: The art of 3D-computer animation and effects. Hoboken 2009
Palamar, Todd: Mastering Autodesk Maya 2016. Autodesk Official Press. New York 2015
Selby, Andrew: Animation in Process. London 2009
Vaughan, William: Digital Modeling. Berkeley 2012
Zabiegly, Matthias: 3D-Animationen: Grundlagen, Konzepte, Methoden. Saarbrücken 2012
Magazine: Digital Production
Internet: www.creativecrash.com

MDBA7 Moving Image Design

No: MDBA 7	Mandatory module: Moving Image Design	Language: German		Credit points: 8
		Frequency: each spring term		Term: 2
		Workload: 240 h		Form of examination: PA / EW
	Prerequisites for participation: none	Contact hours: 112 h	Self-study hours: 128 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Editing	Prof. Bernd Wolk	L	2
Camera/Light/Color	Prof. Jutta Tränkle / Lecturer for Audiovisual Media (TBD)	L	2
Audio	Lecturer for Audiovisual Media (TBD)	L	2
Compositing	Prof. Bernd Wolk	L	2

This module is used for the following degree programs: MD

Contents

Editing:
- Logistics and function of assembly
- Workflows for nonlinear editing
- Effectiveness, concepts and terminology
- History of montage and editing: Lumière, Porter, Griffith, Intellectual Montage S Eisenstein, Pudovkin,
- Sound film, Hitchcock,
- Invisible cut, "decoupage classique",
- Neorealism, Nouvelle Vague, Goddard, Chabrol, Bonuel, Dogmafilm
- Dealing with current editing software

Camera/Light/Color:
- Optics - physical and aesthetic
- Exposure
- Lighting technology
- Camera movement, grip
- Aesthetics
- Light effect, highKey, lowkey
- Color, history and application
- Color dramaturgy and image composition
- Visual concept, resolution, narrative-fictional and documentary, cross-media
- Panning exercise, light and camera exercise

Audio:
- Film sound professions - job descriptions in film sound
- History of film sound
- Sound recording method
- Physical principles of audio perception
- Recording and transmission technology: analog versus digital
- Audio recording formats
- Sound receiver (transducer)

- Audio recorder systems
- Audio mixer
- Stereophonic recording and dolby surround
- Playback technology and concepts
- Forms of appearance of the sound on the set and in the studio
- Location preparations and shooting situations
- Sound practice: boom operating; miking; radio links; set communication; mixing practice; audio reporting; logging and digital transfer in DAWs; logistics and organization

Compositing:
- History of analog/digital compositing
- Logo animations
- Station idents, trailer and teaser design
- Graphic packaging, conception/storyboard
- Animated typography
- Color correction, "look" and digital effects
- Layering, keying and bluescreen compositing in the video studio
- 2-D/3-D integration
- Use of masking and transparencies
- Learning the After Effects compositing software through exercises and examples

Learning objectives and competencies to be imparted

Editing:
Students learn the basics of the history, theory and practice of film editing, respectively of picture and sound editing. The practical use of the nonlinear image processing tools is of great importance. Learning the key features and capabilities of editing applications, such as AVID Mediacomposer or Adobe Premiere, will provide the student with a perspective and foundation for independent creative editing of film and video sequences.

Camera/Light/Color:
In the Camera/Light/Color seminar, students are introduced to camera operation. They will learn both the technical and visual language tools that are important to successful camera work. The students are sensitized with regard to the requirements of the filmic assignment. On the basis of film examples, different camera concepts will be discussed and, through group work on a concrete project, in-depth knowledge of the practical use of the camera and the use of light will be conveyed.

Audio:
In parallel, the Audio seminar teaches the basics of live sound recording on film and EB sets. The importance of good sound recording within an AV production is often underestimated. This seminar is designed to raise students' awareness of quality audio design, covering 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.

Compositing:
The Compositing seminar includes an introduction to the possibilities of color correction and digital effects and rounds off the previous creative work in the area of moving images.

Literature and teaching aids

Editing:
Arijon, Daniel: Grammatik der Filmsprache. Frankfurt/Main 2003
Beller, Hans (ed.): Handbuch der Filmmontage. Praxis und Prinzipien des Filmschnitts. München 2005
Dmytryk, Edward: On Film Editing: An Introduction to the Art of Film Construction. Boston 1984
Katz, Steven D.: Die richtige Einstellung: shot by shot – Zur Bildsprache des Films. Das Handbuch. Frankfurt/Main 2004
Monaco, James: Film verstehen: Kunst, Technik, Sprache, Geschichte und Theorie des Films und der Neuen Medien. Reinbek bei Hamburg 2009
Reisz, Karel/Millar, Gavin: Geschichte und Technik der Filmmontage. München 1988
Schleicher, Harald/Urban, Alexander (eds.): Filme machen: Technik, Gestaltung, Kunst – klassisch und digital. Frankfurt/Main 2005

Magazines: Schnitt, Der Kameramann, epd-Film
Web: www.schnitt.de   www.slashcam.de

<u>Camera/Light/Color:</u>
Brinckmann, Christine N.: Farbe, Licht, Empathie: Schriften zum Film 2. Marburg 2014
Dunker, Achim: eins zu hundert. Die Möglichkeiten der Kameragestaltung. Konstanz/München 2012
Dunker, Achim: Portrait lighting for photo, TV and cinema: 100 Aufbauten - kompakte Infos - 500 Fotos - sieben Sprachen. Köln 2016
Flückiger, Barbara, Eva Hielscher, Nadine Wietlisbach: Color Mania: Materialität Farbe in Fotografie und Film. Zürich 2019
Gage, John: Kulturgeschichte der Farbe: von der Antike bis zur Gegenwart. Leipzig 2009
Granger, Pierre Marie: Die Optik in der Bildgestaltung. Würzburg 1989
Hockney, David: Geheimes Wissen. Verlorene Techniken der Alten Meister. München 2006
Kandorfer, Pierre: Das Lehrbuch der Filmgestaltung: theoretisch-technische Grundlagen der Filmkunde. Berlin 2010
Keller, Max / Brandi, Ulrike: Faszination Licht: Licht auf der Bühne. München/Berlin/London/New York 2010
Kapp, Hans-Jörg: Motion Picture Design: Filmtechnik, Bildgestaltung und emotionale Wirkung. München 2019
Marschall, Susanne: Farbe im Kino. Marburg 2005
Prümm, Karl, u.a. (ed.): Kamerastile im aktuellen Film. Berichte und Analysen. Marburg 2002

<u>Audio:</u>
Ederhof, Andreas: Das Mikrofonbuch: optimaler Einsatz im Studio und auf der Bühne. München 2006
Friedrich, Hans Jörg: Tontechnik für Mediengestalter. Töne hören – Technik gestalten – Mediengestalten. Berlin 2008
Friesecke, 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 2004²
Segeberg, Harro (ed.): Sound: zur Technologie und Ästhetik des akustischen in den Medien. Marburg 2005
Watkinson, John: The Art of Digital Audio. Oxford 2005³
Magazine: Der Kameramann

<u>Compositing:</u>
Anderson, Gary H.: Video Editing and Post Production: A Professional Guide. Boston 1999
Avgerakis, George: Digital Animation Bible: Creating Professional Animation with 3ds Max, Lightwave and Maya. New York 2004
Böhnke, Alexander/Hüser, Rembert/Stanitzek, Georg (eds.): Das Buch zum Vorspann: „The Title is a Shot". Berlin 2006
Curran, Steve: Motion Graphics - graphic design for broadcast and film. Gloucester 2001
Diezmann, Tanja/Gremmler, Tobias: Raster für Bewegtbild. München 2005
Fontaine, Philippe: Adobe After Effects CS4: Das Praxisbuch zum Lernen und Nachschlagen. Bonn 2009
Friedrich, Hans-Edwin/Jung, Uli: Schrift und Bild im Film. Bielefeld 2002
Hickethier, Knut: Trailer, Teaser, Appetizer: zu Ästhetik und Design der Programmverbindungen im Fernsehen. Hamburg 1997
Klanten, Robert: Los Logos. Berlin 2009
Selby, Andrew: Animation in process. London 2009
Wright, Steve: Digital Compositing for Film and Video- Burlington 2006
Magazines: PAGE, digital Production

MDBA8 Applied Design

No: MDBA 8	Mandatory module: Applied Design	Language: German		Credit points: 8
		Frequency: each spring term		Term: 2
		Workload: 240 h		Form of examination: PA / EW
	Prerequisites for participation: none	Contact hours: 84 h	Self-study hours: 156 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Graphic Design	Dr. des. Berit Andronis	L	2
Photography	Prof. Jutta Tränkle	S	2
Animation Techniques	Prof. Melanie Beisswenger	S	2

This module is used for the following degree programs: MD

Contents

Graphic design:
- Applied typography and experimental typography
- Tools, working and illustration techniques
- Advanced techniques
- Analyze images and compositions
- Analog layout exercises
- Layout in Illustrator
- Designer studies
- Analysis and adaptation of styles
- Further developing formal language and compositions
- Networking theoretical and practical knowledge

Photography:
- Image formats from analog imaging to current digital formats
- Image storage
- Optics depending on image formats
- Light design in photography, reflections of painting
- Light and illumination measurement
- Studio and lighting technology
- Image and color composition
- The image of humankind: portrait photography
- Documentary photography - the photographic view
- Art, advertising, fashion photography
- Photographic exercise in the studio and on site
- Output formats
- Team building and networked working as part of the exercise

Animation techniques:
- Analog and digital animation techniques
- Frame rates
- Animation principles
- Transformation and deformation
- Keys and interpolation
- Motion analysis

- Combination of theoretical and practical knowledge

Learning objectives and competencies to be imparted

Graphic design:
In the field of graphic design,the students know basic elements and visualization possibilities, outstanding designer personalities and corresponding visual trends. In this context, they receive an introduction to corresponding application software and analyze differences or possibilities of vector- and pixel-based graphics. Students can handle the graphical basic programs to the extent that occurring problems can be solved independently with appropriate functions of the software used.

Photography:
In photography, the professional handling of lighting and the arrangement of studio sets count just as much as the observing eye. The students deal with theoretical questions of image composition, style-forming photographers and photographic techniques. They experience the consequences of shooting in terms of exposure with high-resolution studio camera technology using concrete exercises.

Animation techniques:
Animation is the illusion of life. Students will be able to theoretically and practically apply the fundamentals of digital and analog animation. Various animation techniques and methods are learned and practiced to be able to independently transform content into animated images and characters.

Literature and teaching aids

Graphic design:
Ambrose, Gavin: Bild & Grafik: visuelle Information, neben Layout, Typografie und Farbe wichtiges Designelement. München 2006
Gause, Monika: Adobe Illustrator CS6: das umfassende Handbuch. Bonn 2014
Hickmann, Fonts: Von erfolgreichen Designern lernen. Bonn 2014
Lewandowsky, Pina: Grafik-Design. Köln 2006
Nehls, Dieter / Staubach, Helmut / Trebeß, Achim (eds.): Am Ende ist alles Design: Texte zum Design 1971-2004. Berlin 2008
Noble, Ian / Bestley, Russell: Visuelle Forschung: eine Einführung in die wissenschaftliche Methodologie des Grafik-Design. München 2005
Schneider, Beat: Design: eine Einführung. Entwurf im sozialen, kulturellen und wirtschaftlichen Kontext. Basel 2013
Seimert, Winfried: Das Einsteigerseminar Adobe Illustrator CS6. Heidelberg 2012
Wäger, Markus: Grafik und Gestaltung: das umfassende Handbuch. Bonn 2016
Kommer, Isolde: Classroom in a book: Adobe Ullustrator CS6: Das offizielle Trainingsbuch von Adobe Systems. München 2012
Zuffo, Dario: Grundlagen der visuellen Gestaltung. Sulgen 1998

Photography:
Blümle, Claudia / Bredekamp, Horst / Bruhn, Matthias (eds.): Graustufen. Berlin/Boston 2017
Eibelshäuser, Eib: Licht: die große Fotoschule. Bonn 2018
Freeman, Michael: Schwarzweiß-Fotografie: Die zeitlose Kunst des Monochromen. Frechen 2017
Gockel, Tilo: Die Neue Fotoschule: Von den Grundlagen zur Fotopraxis. Heidelberg 2018
Gockel, Tilo: Advanced Photoshop. Profitricks für die Bildbearbeitung mit Photoshop und Co. Heidelberg 2019
Haas, Ernst, William A. Ewing, Phillip Prodger: Color correction. Göttingen 2016
Held, Jürgen: Digitale Fotopraxis - HDR-Fotografie: das umfassende Handbuch. Bonn 2015
Mante, Harald, Eva Witter-Mante: Das Foto: Bildaufbau und Farbdesign. Heidelberg 2018
Merz, Reinhard / Stechl, Karl: Licht und Belichtung in der Fotografie. Heidelberg 2009
Nsiah, Lydia: Hybrid Fotofilm: Dem Sehen Zeit und Raum geben. Wien/Berlin 2011
Pauleit, Winfried / Hartung, Sabine / Hainke, Wolfgang (eds.): Das ABC des Kinos: Foto, Film, neue Medien; 10 künstlerisch gestaltete Hefte (manueller Siebdruck, Hand-Fadenheftung) und Theoriehörbuch. Frankfurt/ Main 2009
Roggemann, Hendrik: Entfesselt blitzen - Edition ProfiFoto. Heidelberg 2011
Stache, Marc: Analog fotografieren und entwickeln: Die eigene Dunkelkammer. Frechen 2019
Stiegler, Bernd: Texte zur Theorie der Fotografie. Dietzingen 2018
Walliczek, Philipp: Stilgeschichte der Modefotografie von 1860 bis heute. Aachen 2018
Zimmert, Gerhard / Stipanits, Beate: Bildkomposition und Bildwirkung in der Fotografie. Heidelberg 2007

Magazine: Farbfotografie. Color-Foto. München 2008

Animation techniques:
Goldberg, Eric: Character Animation Crash Course. München 2008
Krasner, Jon: Motion graphics design & fine art animation: principles and practice. Oxford 2004
Rall, Hannes: Animationsfilm: Konzept und Produktion. Konstanz 2015
Thomas, Frank / Johnston, Ollie: The Illusion of life: Disney animation. New York 1995
Wells, Paul: Animation: Prinzipien, Praxis, Perspektiven. München 2007
White, Tony: Digitale Animation: vom Bleistift zum Pixel. Heidelberg 2008
Williams, Richard: The Animator's Survival Kit. New York 2012

3. Term 3

MDBA9 Animation

No: MDBA 9	Mandatory module: Animation	Language: German		Credit points: 8
		Frequency: each fall term		Term: 3
		Workload: 240 h		Form of examination: PA / EW
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 150 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Moving Image Typography/Motion Graphics	Prof. Bernd Wolk	S	2
Advanced Animation	Prof. Melanie Beisswenger	L	2
3D Animation	Prof. Melanie Beisswenger	L	2

This module is used for the following degree programs: MD

Contents

Moving Image Typography/Motion Graphics:
- Principles of motion design with animated typography
- Titles in film and AV motion picture contexts
- Typography and info design
- Online typography
- Writing and signs in public space
- Motion and emotion in typo animation
- Trailer and teaser design
- Dramaturgy, conception and realization of moving image typography
- Practice with compositing software such as After Effects

Advanced Animation:
- Advanced animation principles
- Animation workflow
- Staging
- Hierarchies: parenting und constraints
- Work with video references
- Layout and camera
- Introduction to acting and performance

3D Animation:
- Structure of a 3D scene
- Working with character rigs
- Keyframing
- Spacing and timing
- Output
- F-Curves and the graph editor

Learning objectives and competencies to be imparted

Moving Image Typography/Motion Graphics:
In Moving Image Typography and Motion Graphics, students learn how to use type and typography in the

context of animation and AV media. Thus, they are introduced theoretically and practically to the specific requirements of kinetic animation. The focus is on the specifics of the use of typography with regard to the design necessities and requirements of moving image material in film, video and games. Considering different animation techniques and methods from a theoretical point of view, the main focus is on the practical realization: animating static types.

Advanced Animation:
In Advanced Animation, students can expand their knowledge using more complex characters and animation scenarios. They learn how to deal with hierarchies and work with parenting and constraints for engaging and interacting with props. Working with and analyzing video references is practiced, and workflow is improved using more complex animation tasks. An introduction to project organization and data exchange for collaborative work rounds off the course.

3D Animation:
In 3D Animation, students learn to apply the principles of character animation using various complex 3D character rigs: from simple objects to complex human-like characters. Emphasis is placed on teaching the basic concepts of animation and physical movement. Through various exercises, students develop an understanding of motion and body mechanics, animation workflow from pose to motion, and techniques of 3D character animation.

Literature and teaching aids

Moving Image Typography/Motion Graphics:
Bellantoni, Jeff / Woolman, Matt: Type in Motion. Mainz 1999
Curran, Steve: Motion Graphics: Graphic Design for Broadcast and Film. Gloucester 2000
Diezmann, Tanja / Gremmler, Tobias: Raster für das Bewegtbild. München 2005
Drate, Spencer / Robbins, David / Salavetz, Judith: Motion by Design. London 2006
Krasner, Jon: Motion Graphic Design. New York 2013
Willberg, Hans Peter: Wegweiser Schrift: erste Hilfe für den Umgang mit Schriften, was passt – was wirkt –was stört. Mainz 2011
Woolman, Matt: Motion Design: Moving Graphics for Television, Music Video, Cinema and Digital Interfaces. Mies 2004

Advanced Animation:
Jones, Angie: Thinking Animation: Bridging the Gap Between 2D and CG. Boston 2006.
Osborn, Keith:Cartoon Character Animation with Maya: Mastering the Art of Exaggerated Animation. Bloomsbury Academic, 2019.
Williams, Richard: The Animator's Survival Kit. New York 2012.

3D Animation:
Rodriguez, David: Animation Methods: The Only Book You'll Ever Need. Create Space Independent Publishing Platform, 2012.
Kerlow, Isaac V.: The Art of 3D Computer Animation and Effects. Wiley 2009[4]
Williams, Richard: The Animator's Survival Kit. New York 2012

MDBA10 Editorial Design

No: MDBA 10	Mandatory module: Editorial Design	Language: German		Credit points: 8
		Frequency: each fall term		Term: 3
		Workload: 240 h		Form of examination: PA / EW / PR
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 150 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Documentary Forms	Prof. Jutta Tränkle	S	2
Layout/Editorial	Dr. des. Berit Andronis	S	2
Print Production	Dr. des. Berit Andronis	S	2

This module is used for the following degree programs: MD

Contents

Documentary forms:
- Analysis of classical documentary forms in photography and moving image
- New documentary forms, e.g. animadoc (animation-based documentary), interactive documentary forms
- Research techniques
- Conception and development of narrative strategies and attitudes
- Exposé and calculation
- The pitch
- Interview guide
- Project realization

Layout/Editorial:
- Print media analysis
- Components of a print medium
- Micro and macro typography
- Typography training
- Analysis of image worlds
- Design and harmony laws in layout
- Use of form, color and composition
- Type area and design grid
- Software training
- Layout process from scribble to fine layout

Print production:
- Paper and design with paper
- Printing history with examples
- Color management and other areas of prepress
- Printing techniques
- Simulation of printing techniques (e.g. stencil printing and letterpress)
- Experimental printmaking exercises
- Final artwork
- PDF workflow

Learning objectives and competencies to be imparted

Documentary forms:
The course Documentary Forms leads students from classical documentary film forms and documentary photography to the currently relevant interactive and interdisciplinary forms that make documentary work possible across all media. In addition to dramaturgical analysis, new design perspectives are developed and deepened in exercises. Specific technical approaches are taught and tried out. Students implement their ideas in an interdisciplinary way in a module project.

Layout/Editorial:
Students will be able to create different editorial design concepts both conceptually and through practical exploration. Students will be able to distinguish which writing or figurative languages fit specific content to achieve appropriate communication. Appropriate software to implement the ideas can be actively involved in the creation process. An editorial design can be developed creatively and harmonized with elements such as typography, images, colors, grid design, supplements, taking into account design and harmony laws. The creative process is mastered from the development of rough layouts to the visual realization of a magazine.

Print production:
Students will be familiar with relevant production stages from prepress and printing techniques to finishing. They will be able to use print software for specific tasks. Students are empowered to oversee projects from design to finishing. Based on strategic concepts, they can demonstrate an approach to conceptualizing and realizing successful content delivery and act and react in a production environment. The analytical evaluation of print media in terms of design, production effort and quality is the main focus in print production. This also includes which components (e.g. papers, inks, finishes) are used and provide an adequate visual appearance.

Literature and teaching aids

Documentary forms:
Heinze, Carsten / Schlegelmilch, Arthur (eds.): Der dokumentarische Film und die Wissenschaften: Interdisziplinäre Betrachtungen und Ansätze. Wiesbaden 2019
Herlo, Bianca: Zwischen individuellem und kollektivem Gedächtnis: Erinnern und Erzählen im biografischen Dokumentarfilm. Bielefeld 2018
Leitner, Matthias / Sorg, Sebastian / Sponsel, Daniel (eds.): Der Dokumentarfilm ist tot, es lebe der Dokumentarfilm: Über die Zukunft des dokumentarischen Arbeitens. Marburg 2017
Lipp, Thorolf: Spielarten des Dokumentarischen: Einführung in Geschichte und Theorie des nonfiktionalen Films. Marburg 2016
Mundhenke, Florian: Zwischen Dokumentar- und Spielfilm: zur Repräsentation und Rezeption von Hybrid-Formen. Wiesbaden 2017
Pratschke, Katja / Hámos, Gusztáv: Viva Fotofilm: bewegt/unbewegt. Marburg 2010
Schadt, Thomas: Das Gefühl des Augenblicks: zur Dramaturgie des Dokumentarfilms. München 2017
Sieber, Gerald: Reenactment: Formen und Funktionen eines geschichtsdokumentarischen Darstellungsmittels. Marburg 2016
Barbara Theurl: Fiktionalität in "This is Spinal Tap" und "Anvil! The Story of Anvil": Dokumentarfilm und Mockumentary im Vergleich. Saarbrücken 2016

Layout/Editorial:
Ambrose, Gavin: Layout: Entwurf, Planung und Anordnung aller Elemente der Seitengestaltung. München 2013
Ambrose, Gavin: Design Thinking. Fragestellung, Recherche, Ideenfindung, Prototyping, Auswahl, Ausführung, Feedback. Lausanne 2010
Maxbauer, Andreas: Praxishandbuch Gestaltungsraster: Ordnung ist das halbe Lesen. Mainz 2002
Khazaeli, Cyrus Dominik: Systemisches Design: intelligente Oberflächen für Information und Interaktion. Reinbek bei Hamburg 2005
Tondreau, Beth: Layout Basics - Die wichtigsten Prinzipien für die Verwendung von Rastern. München 2019
Turtschi, alf.: Making of: Kreative Wege und Konzepte in der visuellen Kommunikation. Zürich 2005
Willberg, Hans Peter: Wegweiser Schrift: Was passt – was wirkt – was stört. Mainz 2017
Willberg, Hans Peter: Lesetypografie. Nachschlagewerk für Fragen zu Schrift und Satz. Mainz 2006
Forssman, Freidrich / de Jong, Ralf: Detailtypografie. Mainz 2014
Wäger, Markus: Grafik und Gestaltung: das umfassende Handbuch. Bonn 2016
Zappaterra, Yolanda: Editorial Design. München 2008

Print production:
Ambrose, Gavin: Layout: Entwurf, Planung und Anordnung aller Elemente der Seitengestaltung. München 2013

Ambrose, Gavin: Design Thinking. Fragestellung, Recherche, Ideenfindung, Prototyping, Auswahl, Ausführung, Feedback. Lausanne 2010

Forssman, Freidrich / de Jong, Ralf: Detailtypografie. Mainz 2014

Maxbauer, Andreas: Praxishandbuch Gestaltungsraster: Ordnung ist das halbe Lesen. Mainz 2002

Khazaeli, Cyrus Dominik: Systemisches Design: intelligente Oberflächen für Information und Interaktion. Reinbek bei Hamburg 2005

Tondreau, Beth: Layout Basics. Die wichtigsten Prinzipien für die Verwendung von Rastern. München 2019

Turtschi, Ralf: Making of. Kreative Wege und Konzepte in der visuellen Kommunikation. Zürich 2005

Wäger, Markus: Grafik und Gestaltung: das umfassende Handbuch. Bonn 2016

Willberg, Hans Peter: Wegweiser Schrift: erste Hilfe für den Umgang mit Schriften, was passt – was wirkt – was stört. Mainz 2011

Willberg, Hans Peter: Lesetypografie. Nachschlagewerk für Fragen zu Schrift und Satz. Mainz 2006

Zappaterra, Yolanda: Editorial Design. München 2008

MDBA11 Media Analysis

No: MDBA 11	Mandatory module: Media Analysis	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: 90 h	Self-study hours: 90 h	

Courses:		Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Interactive Storytelling		Professor for Games (TBD)	V	2
Media Aesthetics and Semiotics		Dr. Heike Hümme	V	2
Design History/Theory		Dr. Heike Hümme	V	2

This module is used for the following degree programs: MD

Contents

Interactive Storytelling:
- Narrative theory and diegesis
- Design and production methods
- Interactive networking of information
- Analysis of interactive vs. classical dramaturgy
- Multiplot structures and interactive narrative forms
- Narration in neuromarketing
- Narrative possibilities of interactive applications, apps, immersive media, games, social media
- Transmedia storytelling

Media Aesthetics and Semiotics:
- Introduction to semiotics
- Introduction to media aesthetics
- Tools of interpretation and types of film and media analysis
- Self-experience of the natural and technical mediatedness of human perception
- Further considerations on the basis of media theoretical texts and essays

Design History/Theory:
- Presentation of the history of design of the 20th and 21st centuries as well as selected protagonists from product, industrial, graphic and communication design
- Discussion of design-theoretical writings and artistic-design manifestos as an analytical-theoretical basis for understanding design of the past, present, and future

Learning objectives and competencies to be imparted

Interactive Storytelling:
Interactive Storytelling expands the media dramaturgical concept of storytelling to include narration in interactive applications. These can be, for example, app-driven interactive information and e-learning applications, storytelling in immersive media, motion comics, computer games, or alternate reality games. It is essential that the users decide on the further course of a story. Students learn to analyze complex structures of new interactive media. Based on classical dramaturgy, the pros and cons of the new way of storytelling are discussed and narrative possibilities of interactive storytelling are shown. In addition, students will be exposed to the concept of transmedia storytelling. It refers to a strategy of telling a particular piece of content interactively

across multiple media. The goal is to open students' eyes to new ways of storytelling and storytelling attitudes in the ever-evolving media network, and to encourage students' own creative process.

Media Aesthetics and Semiotics:
The overall goal of the lecture *Media Aesthetics and Semiotics is* to provide students with efficient methods for evaluating audiovisual works in order to be able to use this as a tool for critical reflection and engagement with media content.
Using selected examples, students learn how audiovisual forms move viewers emotionally. The acquisition of knowledge, processes of finding ideas, the cultural-aesthetic roots in connection with their technical-medial implementation will be discussed in this course. Media aesthetics - as self-experience of the natural and technical mediatedness of human perception
The course provides basic analytical tools with which students acquire the skills of analytical perception to derive qualitative judgment categories for critical evaluation.

Design History/Theory:
Essential to reflection and self-assessment of artistic-design forms is knowledge of design history and its theory. The history of design of the 2oth and 21st. Students learn about the history of twentieth-century design through a characteristic selection of works and personalities from the fields of product, industrial, graphic, and communication design. By examining the design-theoretical writings of the period, as the analytical-theoretical foundation for understanding design of the past, present as well as future, they learn to explain design intentions. Last but not least, the question of relevance and function of design will be addressed, which is perceived differently by theorists. The theoretical discourse as well as getting to know outstanding designers enables students to critically reflect on their own designs.

Literature and teaching aids

Interactive Storytelling:
Anugrah Putra, Chandra: Interactive Edutainment Learning Methods : When you are ready to maximize the educational media for learning. Saarbrücken 2019
Angel, Edward: Interactive Computer Graphics: A Top-Down Approach with Shader-Based OpenGL. Boston 2012
Glassner, Andrew S.; Processing for Visual Artists: How to create expressive Images and Interactive Art. Natick 2010
Jackson, Chris: Flash Cinematic Techniques: Animating and Building Interactive Stories. Oxford 2010
Krug, Dominik: interaktive Drehbücher für digitale Welten: wie Videogames traditionelle Erzählweisen erneuern. Hamburg 2010
Penz, Francois, Thomas, Maureen (eds.); Architectures of Illusion: From Motion Pictures to Navigable Interactive Environments. Bristol 2009
Roosendaal, Ton / Wartmann, Carsten: The Blender GameKit: Interactive 3D for Artists. San Francisco 2009
Nuno, Nunes, (ed.), Ian Oakley, (ed.), Valentina Nisi (ed.) Interactive Storytelling: 10th International Conference on Interactive Digital Storytelling, ICIDS 2017 Funchal, Madeira, Portugal, November 14–17, 2017. Berlin/Heidelberg 2018
Zwick, Carola, Junge, Barbara: The Digital Turn: Design in the Era of Interactive Technologies. Zürich 2012
Magazines: Journal of real-time image processing (e.g., Dec. 26, 2017: (1-14):

Media Aesthetics and Semiotics:
Benjamin, Walter: Medienästhetische Schriften. Frankfurt | Main 2002
Benjamin, Walter: Das Kunstwerk im Zeitalter seiner Reproduzierbarkeit. Frankfurt| Main 2007 [1999]
Eco, Umberto: Zeichen. Einführung in einen Begriff und seine Geschichte. Frankfurt | Main 2015
Eco, Umberto: Einführung in die Semiotik. München 2002
Flusser, Vilém: Medienkultur. Frankfurt | Main 2008
Flusser, Vilém: Kommunikologie. Frankfurt | Main 2007
Friedrich, Thomas | Schweppenhäuser, Gerhard: Bildsemiotik. Grundlagen und exemplarische Analysen visueller Kommunikation. Basel/Boston/Berlin 2010 [http://dx.doi.org/10.1007/978-3-0346-0466-6]
Frutiger, Adrian: Der Mensch und seine Zeichen. Wiesbaden 2007
Grabbe, Lars C. | Rupert-Kruse, Patrick | Schmitz, Norbert M. [eds:] Bild und Interface: zur sinnlichen Wahrnehmung digitaler Visualität. Darmstadt 2015
Huemer, Birgit: Semiotik der digitalen Medienkunst. Göttingen 2014
Hünnekens, Annette: Der bewegte Betrachter: Theorien der interaktiven Medienkunst. Köln 1997
McLuhan, Marshall: Medien verstehen: Die magischen Kanäle oder Die Erweiterungen des Menschen. Hamburg 2018

Mitchell, W.J.T.: Das Leben der Bilder. Eine Theorie der visuellen Kultur. München 2008

Peirce, Charles Sanders: Phänomen und Logik der Zeichen. Ed.: H. Pape, Frankfurt | Main 1983

Pichler, Wolfram | Ubl, Ralph: Bildtheorie zur Einführung. Hamburg 2016

Rimmele, Marius | Sachs-Hombach, Klaus | Stiegler, Bernd [eds:] Bildwissenschaft und Visual Culture. Bielefeld 2014

Rienössl, Monika: Interaktive und immersive Medienkunst: Die interdependente Beziehung zwischen Beobachter und Werk in der interaktiven und immersiven Medienkunst. 2015

Rötzer, Florian: Digitaler Schein. Ästhetik der elektronischen Medien. Frankfurt | Main 1991

Schnell, Ralf: Medienästhetik. Zu Geschichte und Theorie audiovisueller Wahrnehmungsformen. Stuttgart | Weimar 2000

Wiemer, Serjoscha: Das geöffnete Intervall. Medientheorie und Ästhetik des Videospiels. Paderborn 2014

Design History/Theory:

Bignens, Christoph: Swiss Style: die große Zeit der Gebrauchsgrafik in der Schweiz 1914-64. Zürich 2ooo

Blumenthal, Silvan: Lucius Burckhardt | Design ist unsichtbar. Berlin 2012

Borries, Friedrich von: Weltentwerfen. Eine politische Designtheorie. Berlin 2017

Brandes, Uta / Erlhoff, Michael / Schemmann, Nadine: Designtheorie und Designforschung. Paderborn 2009

Buchholz, Kai / Theinert, Justus: Designlehren. Wege deutscher Gestaltungsausbildung. Stuttgart 2007

Droste, Magdalena: Bauhaus 1919-1933. Reform und Avantgarde. Köln 2019

Eisele, Petra | Bürdek, Bernhard E.: Design, Anfang des 21. JH: Diskurse & Perspektiven. Ludwigsburg 2011

Fiell, Charlotte: Design des 20. Jahrhunderts. Köln 2016

Meier, Cordula: Design Theorie. Beiträge zu einer Disziplin. Frankfurt am Main 2003

Pfeffer, Florian: To Do: Die neue Rolle der Gestaltung in einer veränderten Welt. Mainz 2o14

Schneider, Beat: Design – Eine Einführung. Entwurf im sozialen, kulturellen und wirtschaftlichen Kontext. Basel/Boston/Berlin 2009

Selle, Gert: Geschichte des Designs in Deutschland. Frankfurt/Main 2007

Selle, Gert: Ideologie und Utopie des Designs. Zur gesellschaftlichen Theorie der industriellen Formgebung. Köln 1973

Walker, John, A.: Designgeschichte. Perspektiven einer wissenschaftlichen Disziplin. München 1992

Zentek, Sabine: Designer im Dritten Reich. Gute Formen sind eine Frage der richtigen Haltung. Dortmund 2009

MDBA12 Interactive Content

No: MDBA 12	Mandatory module: Interactive Content	Language: German		Credit points: 8
		Frequency: each fall term		Term: 3
		Workload: 240 h		Form of examination: PA / HA / EW
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 150 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
User Interface/Experience	Professor for Interactive Media (TBD)	S	2
Interactive Design	Professor for Interactive Media (TBD)	S	2
Media Programming	Professor for Interactive Media (TBD)	S	2

This module is used for the following degree programs: MD

Contents

User Interface/Experience:
- Analysis of products and customer needs
- Creation of wireframes and prototypes
- Creation of flow chart (information architecture)
- Consideration of customer needs in the implementation of the design
- Visualization of effective and efficient user interfaces considering human-machine interactions
- Outlook on the design aspects of artificial intelligence in the context of GUI

Interactive Design:
- Analysis of current Internet technologies
- Analytical evaluation criteria for web applications in the field of marketing, e-learning, social media and mobile media
- Design aspects of interaction and graphical user interfaces
- Preparation of media for cross-media production

Media Programming:
- Extension of knowledge in HTML, CSS or Javascript
- Implementation of an interactive application, taking into account mobile applications and current developments

Learning objectives and competencies to be imparted

User Interface/Experience:
Students will be empowered to independently design and build dynamic web and app applications. For this purpose, the extended potentials of online media are discussed in more detail and corresponding skills for programming selected language systems for the analysis and management of data are taught. In addition, students will learn to analyze websites, apps, social media platforms, and mobile media as an interdisciplinary product and will be enabled to evaluate the feasibility of a production. Students learn to evaluate dynamic online applications with regard to screen design, communication potential and reception and to assess the importance of the individual sections in the production process. The goal is to demonstrate an approach for conceptualizing

and realizing successful content delivery via websites, apps, social media platforms, and mobile media based on strategic concepts.

Interactive Design:
The technical and content-related developments within the media landscape entail a strong design demand due to the introduction of smartphones, touchpads and other mobile formats. The subject Interactive Design takes these tendencies into account and deals with the cross-media preparation of content. Students learn about the differences and special requirements of various media by analyzing them.

Media Programming:
In addition to gaining knowledge of various ways to implement cross-media content, their skills in creating and developing such formats will be further enhanced. The subject Media Programming enables students to independently develop web and app applications, for example, by expanding their programming skills, which allows them to visualize their project ideas in terms of design and functionality.

Literature and teaching aids

User Interface/Experience:

Jacobsen, Jens: Praxisbuch Usability und UX. Was jeder wissen sollte, der Websites und Apps entwickelt - bewährte Usability- und UX-Methoden praxisnah erklärt. Rheinwerk, Bonn 2017

Karapanos, Evangelos: Modeling users' experiences with interactive systems. Heidelberg/Berlin 2013

Moser, Christian: User Experience Design: Mit erlebniszentrierter Softwareentwicklung zu Produkten, die begeistern. Heidelberg/Berlin 2012

Interactive Design:
Bartel, Stefanie: Farben im Webdesign. Symbolik, Farbpsychologie, Gestaltung. Berlin 2003
Breidenich, Christof: @Design. Ästhetik, Kommunikation. Heidelberg 2010
Hoffmann, Manuela: Modernes Webdesign. Gestaltungsprinzipien, Webstandards, Praxis. Bonn 2013
Stapelkamp, Thorsten: Interaction- und Interfacedesign. Web-, Game-, Produkt- und Servicedesign - Usability und Interface als Corporate Identity. Berlin 2010

Media Programming:
Martin, Bastian: PHP 5.4. Fortgeschrittene Techniken der Web-Programmierung. Bodenheim 2013
Wolf, Jürgen: HTML5 und CSS3: das umfassende Handbuch. Bonn 2019

4. Term 4

MDBA13 AV Production/Postproduction

No: MDBA 13	Mandatory module: AV Production / Post Production	Language: German		Credit points: 8
		Frequency: each spring term		Term: 4
		Workload: 240 h		Form of examination: PA / EW / HA
	Prerequisites for participation: none	Contact hours: 84 h	Self-study hours: 156 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Image Film	Prof. Bernd Wolk	S	2
Sound Design	Prof. Bernd Wolk	L	2
Video Design	Prof. Bernd Wolk	L	2

This module is used for the following degree programs: MD

Contents

Image Film:
- Starting with research, conception and storyboarding, all related aspects of the realization of high-quality image, advertising and industrial films are covered in detail, providing students with in-depth tools for their own productions.
- Conception and implementation of their own individual, thematically related AV project, created in group work.
- The theoretical relationships in the calculation and logistics of such productions are presented with concrete examples, which is very important for the overall understanding.
- The conception of editorial contributions and reports
- The 5 W's of journalism, interview rules

Sound Design:
- Sound design and logistics
- Atmos, effects, special effects
- Final mixing and mastering: mono, stereo, surround
- Associative listening, counterpoint in sound design
- Sound design as a source of narrative sound dimensions
- Sound design composition theory: dramaturgical condensation, accents, dynamics, leitmotifs
- Technical aspects of sound design, multilayer textures
- Integration of sound design projects in films and AV media products
- The effect of film music and its integration into narrative and documentary AV formats
- AV project in conjunction with learning a sound design application such as "Protools"

Video Design:
- Corporate design concepts for moving images
- Stylequides
- Visual packaging for online, TV, image and advertising
- Brand definition and corporate design solutions
- Logo design and integration for animation purposes
- Key visual concepts and art direction
- Trailer,teaser

- Title and set design concepts, virtual studio sets and
  the integration of 3D design elements
- Design and post production
- Information design and graphics in animation context
- Applications in the context of virtual moderation (e.g. poser)
- Special effects

Learning objectives and competencies to be imparted

Image Film:
The Image Film seminar teaches the content-related, dramaturgical and conceptual aspects of designing advertising, image and industrial films. In addition to the classic distribution forms of AV productions, e.g. as trade fair videos, image films and commercials for TV and cinema, students learn about the possibilities of viral and interactive integration of moving images in websites and cross-media structures.

Sound Design:
The seminar Sound Design offers in-depth insight into the handling of sounds, noises and music in relation to the visual medium. One of the main focuses is on imparting knowledge in the post-processing of sound sources and their targeted use in the sound mixing and post-production of AV material such as that created in the periphery of studio productions. Students learn to work independently with film music, sound collages and additional sound effects. Working with digital audio mixing consoles, audio workstations and sound applications such as Protools or Soundtrack Pro is part of the practical part of the seminar.

Video Design:
The Video Design seminar provides deep and comprehensive insight into the conceptual relationships of video and broadcast design in relation to corporate design and corporate identity in the design of AV products and TV design, e.g. for info magazines. The artistic-design and conceptual steps in moving image realization are systematically introduced using examples and exercises and enable students to realize their own ideas and projects in a structured and systematic way. In addition, the conceptual aspects for the production of infographics and explanatory film animations will be presented and new forms of distribution of AV media will be discussed. The theoretical examination of the subject will occur through texts and papers on important sound designers and their conceptual approaches to the subject.

Literature and teaching aids

Image Film:
Bordwell, David: Visual Style in Cinema. Vier Kapitel Filmgeschichte. 1999
Eick, Dennis: Exposée, Treatment und Konzept. Konstanz 2005Heiser, Albert: Das Drehbuch zum Drehbuch: Erzählstrategien im Werbespot und -film. Berlin 2004
Hickethier, Knut: Film- und Fernsehanalyse. Stuttgart/Weimar 1993
Lanzenberger, Wolfgang; Müller, Michael: Unternehmensfilme drehen. Konstanz 2010
Mikunda, Christian: Kino spüren – Strategien der emotionalen Filmgestaltung. Wien 2002
Reisz, Karel / Millar, Gavin: Geschichte und Technik der Filmmontage. München 1988
Zag, Roland: Der Publikumsvertrag – Drehbuch, Emotion und der »human factor«. Konstanz 2010

Magazines:
Film- und TV-Kameramann
http://de.wikipedia.org/wiki/Bildgestaltung#Mittel_zur_Bildgestaltung
Image effect, viewer reception
http://www.andreashurni.ch/bildgestaltung/index_wirkung.html
Image analysis / interpretation / image comparison
http://www.artwebs.de/bildanalyse.html

Sound Design:
Bronner, Kai/Hirt, Rainer (eds.): Audio-Branding: Brands, Sound and Communication. Baden-Baden 2009
Chion, Michel: Audio-Vision: Sound on Screen. New York 2001
Flückiger, Barbara: Sound-Design: Die virtuelle Klangwelt des Films. Marburg 201Friedrich, Hans Jörg:
Tontechnik für Mediengestalter: Töne hören – Technik verstehen – Medien gestalten. Berlin 2008
Friesecke, Andreas: Die Audio-Enzyklopädie: ein Nachschlagewerk für Tontechniker. München 2007

Henle, Hubert: Das Tonstudio Handbuch: praktische Einführung in die professionelle Aufnahmetechnik. München 2001

Lensing, Jörg U.: Sound-Design, Sound-Montage, Soundtrack-Komposition – Über die Gestaltung von Filmton. Stein-Bockenheim 2009

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

Raffaseder, Hannes: Audiodesign. München 2010

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

Magazines: Der Kameramann, Digital Production

Web: www.film-sound-design.de   www.filmsound.org   www.raffaseder.com/Sounddesign.html www.allthatsounds.net www.slashcam.com

Video Design:
Baer, Kim: Information Design Workbook: graphics approaches, solutions and inspirations and 30 Case Studies. Beverly 2009

Baetzgen, Andreas: Brand Design: Strategien für die digitale Welt. Stuttgart 2017

Bartholdy, Björn: Broadcast Design. Köln 2007

Bellantoni, Jeff/Woolman, Matt: Type in Motion. London 2001

Böhnke, Alexander/Hüser, Rembert et al. (eds.): Das Buch zum Vorspann: "The title is a shot. Berlin 2006

Diezmann, Tanja/Gremmler, Tobias: Raster für das Bewegtbild. München 2005

Drate, Spencer/Robbins, David/Salavetz, Judith: Motion by Design: moving graphics for television, music, video, cinema and digital interfaces. Mies 2004

Klanten, Robert: Data Flow. Part 1 and 2. Berlin 2009/10

Klanten, Robert / Feireiss, Lukas / Ehmann, S. (eds.): Staging Space: Scenic Interiors and Spatial Experiences. Berlin 2010

Krasner, Jon: Motion graphics & fine art animation. Oxford 2004

Lüdi, Heidi: Movie Worlds: Production Design im Film. Stuttgart 2000

Pricken, Mario: Kribbeln im Kopf. Mainz 2010

Roth, Mareike; Saiz, Oliver: Emotion gestalten: Methodik und Strategie für Designer. Basel 2017

Werner, Horst: Fernsehen machen. Konstanz 2009

Wright, Steve: Digital Compositing for Film and Video. Woburn/USA 2010

MDBA14 Communication Management

No: MDBA 14	Mandatory module: Communication Management	Language: German		Credit points: 7
		Frequency: each spring term		Term: 4
		Workload: 210 h		Form of examination: PA / EW
	Prerequisites for participation: none	Contact hours: 84 h	Self-study hours: 126 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Corporate Design	Dr. des. Berit Andronis	L	2
Project Management	Professor for Games (TBD)	S	2
Brand and Corporate Communications	Professor for Communication Design (TBD)	V	2

This module is used for the following degree programs: MD

Contents

Corporate Design:
- Logo design theoretical and practical
- Laws of perception
- Shape and color symbolism
- Appearances / viewing and analysis
- CI and CD and their components
- The CD manual
- Visualization techniques
- Layout process
- Development of an appearance
- Implementation with vector based software
- Stationery, business cards, etc.
- Cross-media implementation

Project Management:
- Aspects of the research
- Project and production planning
- Cost determination and calculation
- Organization and division of labor in media productions
- Flow charts and outline structures of media projects
- Production specifics of the respective media focus
- Exploitation contexts
- Rights clarification, Gema
- Organizational tools and software applications for project management

Brand and Corporate Communications:
- Corporate identity: corporate communications - corporate behavior - cCorporate design
- Corporate communications: internal + external corporate communications [brand communications and public relations]: definitions | differences | opportunities + risks
- Brand strategies: advantages and disadvantages in competition
- Neuromarketing
- Property rights
- Above-the-line measures | below-the-line measures: advantages and disadvantages | strategy in the pursuit

- of competitive advantage
- Trend-based brand management: brand development | brand trends
- Brand aesthetics: the function of the design

Learning objectives and competencies to be imparted

Corporate Design:
Students will be able to describe and create corporate design theoretically and practically, including how a brand identity is initiated and the factors that must be considered in the design process. Methods for idea generation, analysis of appearances, applied design and other design-relevant aspects can be actively used for a creation. When developing a corporate design, in addition to various design and visualization techniques, implementation in appropriate media is important. The focus is on cross-media applicability.

Project Management:
Students are able to use methods, concepts and tools of modern project management. Based on analytical skills, they can develop media productions in line with the target group. Students develop sophisticated communication skills and negotiation skills in conceptual discussions. They are able to increase the quality and production speed of media products by using adequate techniques through cooperation and teamwork skills as well as time management. Students will be able to visualize, present, and moderate production-related issues, as well as possess the necessary conflict and critical thinking skills to increase production effectiveness.

Brand and Corporate Communications:
In the lecture Brand and Corporate Communications, students learn about the various options and possible uses of modern communication instruments in the online and offline areas, in internal and external corporate communication. Factors determining communication, such as brand identity/image, customer loyalty/satisfaction or customer preferences at the point of sale, are discussed and scrutinized for the significance of design. The goal is to enable students to critically question their ability to manipulate through their own design drafting power, not least to become aware of the relevance of their own design work and the need to take responsibility for it.

Literature and teaching aids

Corporate Design:
Ambrose, Gavin / Harris, Paul: Design Thinking: Fragestellung, Recherche, Ideenfindung, Prototyping, Auswahl, Ausführung, Feedback. München 2010
Birkigt, Klaus u. a.: Corporate Identity, Grundlagen, Funktionen Fallbeispiele. München 2002
Daldrop, Norbert W. et al. (eds.): Corporate Identity und Corporate Design: Neues Kompendium. Ludwigsburg 2013³
Healey, Matthew: Logo-Design: über 300 internationale Logos in der Analyse. München 2011
Herbst, Dieter / Scheier, Christian: Corporate Imagery: wie Ihr Unternehmen ein Gesicht bekommt. Berlin 2004
Herbst, Dieter: Corporate Identity. Berlin 2012
Regenthal G.: Ganzheitliche Corporate Identity. Form, Verhalten und Kommunikation. Wiesbaden 2009.
Reins, Armin: Corporate Language. Wie Sprache über Erfolg und Misserfolg von Marken und Unternehmen entscheidet. Mainz 2006

Project Management:
Clevé, Bastian (ed.): Von der Idee zum Film. Produktionsmanagement für Film und Fernsehen. Gerlingen 1999
Dress, Peter: Vor Drehbeginn. Effektive Planung von Film- und Fernsehproduktionen. Bergisch Gladbach 2002
Geißendörfer, Hans W. / Leschinsky, Alexander (eds.) Handbuch Fernsehproduktion: Vom Script über die Produktion bis zur Vermarktung. Neuwied/Kriftel 2002
Martin Ordolff (ed.) / Wolk, Bernd: Fernsehjournalismus. Konstanz 2005
Wirtz, Bernd W.: Medien- und Internetmanagement. Mainz 2006
Wiedemann, Julius: Logodesign Vol. 3. Köln 2011

Brand and Corporate Communications:
Boltres-Streeck, Klaus: Management der Fantasie: Einführung in die werbende Wirtschaftskommunikation. Baden-Baden 2010
Bruhn, Manfred: Handbuchreihe der Kommunikation. Wiesbaden 2018
Bruhn, Manfred: Unternehmens- und Marketingkommunikation: Handbuch für ein integriertes Kommunikationsmanagement. München 2005
Mast, Claudia: Unternehmenskommunikation – ein Leitfaden. München 2019

Piwinger, Manfred (ed.): Handbuch Unternehmenskommunikation. Wiesbaden 2007
Wirtz, Bernd W.: Medien- und Internetmanagement. Wiesbaden 2011
Zerfaß, Ansgar: Handbuch Online-PR: strategische Kommunikation in Internet und Social Web.
Konstanz/München 2015
Zerfaß, Ansgar: Handbuch Unternehmenskommunikation. Wiesbaden 2014
Zerfaß, Ansgar: Unternehmensführung und Öffentlichkeitsarbeit. 2010

MDBA15 Media Conception

No: MDBA 15	Mandatory module: Media Conception	Language: German		Credit points: 8
		Frequency: each spring term		Term: 4
		Workload: 240 h		Form of examination: PA / EW / PR
	Prerequisites for participation: none	Contact hours: 28 h	Self-study hours: 212 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Mandatory Elective: Media Conception (1 out of 4) 1. Interactive Media I 2. Audiovisual Media I (AV) 3. Communication Design I (KD) 4. Animation/Games I Group work: 3-5 people Limit per course: 10 people Registration: at the end of the 3rd term	Professor for Interactive Media (TBD) Prof. Wolk / Prof. Tränkle LfvA Dr. des. Berit Andronis Prof. Beisswenger / Professor for Games (TBD)	S	2

This module is used for the following degree programs: MD

Contents

Mandatory Elective: Media Conception (1 out of 4):
- Idea generation processes and content orientation or discussion
- Research and conception taking into account the specifics of the respective media
- Logistics in dealing with the respective media
- Team structures and processes of division of labor
- Aspects of financing
- Analysis and evaluation

Learning objectives and competencies to be imparted

Mandatory Elective: Media Conception (1 out of 4):

1. Interactive Media I
2. Audiovisual Media I (AV)
3. Communication Design I (KD)
4. Animation/Games I

The module serves to differentiate specializations. Its aim is for students to independently carry out a complex media conception. It is used to create a high-quality media product in the elective areas. Based on the selection, students have the option to specialize in Interactive Media, AV, Communication Design, or Animation/Games. They have the opportunity to deepen their previously acquired theoretical and practical knowledge through a media conception, so that they are able to realize complex projects and problems with sound professional knowledge. To this end, students develop their own applications in a thematically related field of work in media communication. In order to be able to implement complex projects cross-medially, division of labor within the team is necessary and encouraged. The conception of a content offer suitable for the target group forms the central strategic task and comprises the following steps: concept development, content preparation, design development.

Literature and teaching aids

Interactive Media I:
Alby, Tom: Web 2.0.. Konzepte, Anwendungen, Technologien. München 2008
Hammer, Norbert / Bensmann, Karen: Webdesign für Studium und Beruf. Berlin 2009

Audiovisual I (AV):
Arnheim, Rudolf: Film als Kunst. Frankfurt/Main 2004
Diezmann, Tanja / Gremmler, Tobias: Raster für das Bewegtbild. München 2005
Monaco, James: Film verstehen: Kunst, Technik, Sprache, Geschichte und Theorie des Films und der Neuen Medien. Reinbek bei Hamburg 2009
Schleicher, Harald / Urban, Alexander (eds.): Filme machen: Technik, Gestaltung, Kunst – klassisch und digital. Frankfurt/Main 2005
Wright, Steve: Digital Compositing for Film and Video. Burlington 2006
Arijon, Daniel: Grammatik der Filmsprache. Frankfurt/Main 2003
Arnheim, Rudolf: Film als Kunst. Frankfurt/Main 2004
Dunker, Achim: eins zu hundert. Die Möglichkeiten der Kameragestaltung. Konstanz 2012
Millerson, Gerhard: Handbuch der Beleuchtungstechnik für Film – und Fernsehproduktionen. Köln 1999³

Communication Design I (KD):
Baldwin, J. / Roberts, L. Visuelle Kommunikation: Theorie und Praxis, München 2007
Bann, D.: Die moderne Druckproduktion: der umfassende Ratgeber für Design, Layout, Materialkunde und Einkauf im Digitaldruck, Print on Demand sowie traditionelle Druckverfahren inklusive Weiterverarbeitung, München 2011
Forssmann, Friedrich: Detailtypografie. Mainz 2014
Johansson, Kaj: Printproduktion well done. Mainz 2008
Maxbauer, Andreas: Praxishandbuch Gestaltungsraster: Ordnung ist das halbe Lesen. Mainz 2003
Schurr, Ulrich: prepress-Knowhow für Grafikdesigner. Heidelberg 2011
Ruddigkeit, Raban: Freistil 5: Die 200 besten Illustratoren. Mainz 2014
Turtschi, Ralf: Making of: kreative Wege und Konzepte in der visuellen Kommunikation. Zürich 2005
Willberg, Hans Peter / Forssman, F.: Lesetypografie, Nachschlagewerk für Fragen zu Schrift und Satz, Mainz 2010
Zappaterra, Yolanda: Editorial Design. München 2008

Animation/Games I:
Bacher, Hans P.: Dream worlds: Production Design for Animation. Amsterdam 2009.
Bacher, Hans P.: Vision: Color and Composition for Film. London 2018.
Lilly, Eliott J.: The Big Bad World of Concept Art for Video Games: An Insider's Guide for Students. Los Angeles. 2015
Kerlow, Isaac V.: The art of 3D-Computer Animation and Effects. Hoboken 2009.
Pohlmann, Klaus: Der computeranimierte Spielfilm: Forschungen zur Inszenierung und Klassifizierung des 3-D-Computer-Trickfilms. Bielefeld 2007.
Rall, Hannes: Animationsfilm: Konzept und Produktion. Konstanz 2015Selby, Andrew: Animation in process. London 2009.
Sullivan, Karen: Ideas for the Animated Short: Finding and Building Stories. Burlington 2013.
Wells, Paul: Animation: Prinzipien, Praxis, Perspektiven. München 2007.
Magazine: Digital Production

MDBA16 Visual Effects

No: MDBA 16	Mandatory module: Visual Effects	Language: German		Credit points: 7
		Frequency: each spring term		Term: 4
		Workload: 210 h		Form of examination: PA / EW
	Prerequisites for participation: none	Contact hours: 84 h	Self-study hours: 126 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Virtual Studio	Professor for Games (TBD) / Prof. Jutta Tränkle	L	2
Game Design	Professor for Games (TBD)	L	2
Studio and Set Design	Prof. Jutta Tränkle	L	2

This module is used for the following degree programs: MD

Contents

Virtual Studio:
- VFX history, analog, digital trick techniques to today's composite technology in 3d space
- Virtual effects vs. special effects
- Virtual/augmented reality
- Color spaces, color models (e.g. RGB; HSL)
- technical basics and digital working principles for key-screen recordings
- Bluescreen, Greenscreen, Chroma- vs. Luminanzkey
- Key-screen and object lighting, colorgrading
- Recording methods, motion control, combination with real actors
- 2/3D Tracking
- Particle systems, volumetric FX
- Wrapping and morphing
- Mattepainting
- Set extensions

Game Design:
- Game mechanics
- Game vision and game world
- Nonlinear storylines
- Interaction styles
- Motion capturing
- Artificial intelligence
- Non-player figures
- Level design
- Platforms

Studio and Set Design:
- Fields of work and tasks of the set designer
- Historical overview: from magic lanterns to virtual set architecture
- Space-time relations in a media context
- Image composition in space - outdoor space versus indoor space
- Set concepts and stylistics in the focus of media and film history
- Virtual studio sets and the integration of 3D design elements

- Virtual effects vs special effects
- Bluescreen/greenscreen sets
- Set lighting concepts
- Basics of motion capture systems and remote control units
- Conception, previsualization and realization of a studio set in group work
- Studio construction
- Color and surface schemes - effect in film
- Real and virtual backgrounds, transitions
- Cooperation direction, camera and set design
- Set design and post production
- Exercises in the studio

Learning objectives and competencies to be imparted

Virtual Studio:
In this module, visual effects are located at intersections of virtual production between film production and games. Students learn about and apply visual effects in comparison with the areas of film and games. The different, subject-specific approaches, for example with MotionCapturing in the field of character design and animation in games, the extension of real sets with set extension in studio and set design, digital post-production or the visualization of technical processes, e.g. in the image film field, are possible areas of application of the expanding VFX industry, which will be discussed with the students via presentations along the current state of the industry.

Game Design:
The topic of this course is game design at the intersection of virtual and augmented reality. Students experience the many ways in which games are developed, their interaction possibilities and
 styles. It is important to have good game mechanics that make it easy to learn without boring experienced players. Therefore, students will learn how thoughtful game design can meet the expectations of the game experience. This can be illustrated and tested using simple interactive prototypes. The students test new techniques such as real-time motioncaptering for character creation or the use of virtual recording techniques to create the game environment.

Studio and Set Design:
Set design as the background and scope of a narrative forms the basis of the content-related, artistic and technical realization of a film, game or TV production. Set design or scene design determines the look of a visual medium. Using a simple example, students develop the design of a scene, define the milieu, develop a spatial and color concept, and develop action spaces that support the intended emotion of the medium. Students conceptualize and realize a studio project at the interface of real/virtual set. The theoretical foundations deal with the analysis of selected analog and virtual sets from current filmmaking with references to film history and virtual effects. The focus here is on artistic design and technical implementation.

Literature and teaching aids

Virtual Studio:
Bertram, Sacha: VFX. Konstanz 2005
Dummler, Juliane: Das montierte Bild: digitales Compositing für Film und Fernsehen. Konstanz 2010
Rolf Giesen: Lexikon der Special Effects: von den ersten Filmtricks bis zu den Computeranimationen der Gegenwart; zur Geschichte und Technik der visuellen und mechanischen Spezialeffekte, der Zeichenfilm-, Modell-, Puppen- und Computeranimation, der synthetischen Filme und virtuellen Kamera. 2001
Keller, Eric: Maya Visual Effects The Innovator's Guide. New York 2013
Mattingly, David B.: The Digital Matte Painting Handbook. New York 2011
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
North, Dan: Performing Illusions. Cinema, Special Effects and the Virtual Actor. London 2008

Game Design:
Bacher, Hans P.: Dream worlds: production design in animation. Amsterdam 2009
Chandler, Heather Maxwell: The game production handbook. Hingham 2009
Jackson, Wallace: VFX Fundamentals: Visual Special Effects with Fusion. New York 2017
Jäger, Solveigh: Erfolgreiches Charakterdesign für Computer- und Videospiele. Berlin 2013

Kim, Chang-Hun, Sun-Jeong Kim, Soo-Kyun Kim, Shin-Jin Kang: Real-Time Visual Effects for Game Programming. Singapor 2016

Katrin von Kap-herr: Zeigen und verbergen: zum Doppelgestus der digitalen Visual Effects im Hollywood-Kino. Bielefeld 2018

Schell, Jesse; Die Kunst des Game Designs: Bessere Games konzipieren und entwickeln. 2012

Seidelin, Jacob: HTML5-Spieleentwicklung: Browsergames und Spiele-Apps für iPhone, Android und Windows Phone. Weinheim 2013

Studio and Set Design:

Brückner Uwe R., Eberhard Schlag: Scenography 2: staging the space: projects and philosophy 1997-2018 = Szenografie 2: der inszenierte Raum. Basel 2018

Bartholdy, Björn: Broadcast Design. Köln 2007

Bohn, Ralf (ed.), Heiner Wilharm (ed.): Inszenierung und Effekte: Die Magie der Szenografie. Bielefeld 2014 http://www.transcript-verlag.de/978-3-8376-2303-1

Diezmann, Tanja / Gremmler, Tobias: Raster für das Bewegtbild. München 2005

Keller, Max / Brandi, Ulrike: Faszination Licht: Licht auf der Bühne. München/Berlin/London/New York 2010

Klanten, Robert (ed.): Staging Space: Scenic Interiors and Spatial Experiences. Berlin 2010

Lüdi, Toni (ed.): Designing film: Szenenbilder / Production Designs. Berlin 2010

Müller, Anna (ed.): Neue Ausstellungsgestaltung 1900-2000 = New Exhibition Design 1900-2000. Stuttgart 2014

Prangen, Ruth: Szenosphäre & Szenotopie: Künstlerische Forschungen zur Raumwahrnehmung und -struktur der Szenografie. Marburg 2017/2018. http://archiv.ub.uni-marburg.de/ep/0002/2018/232/7873

Style and Scale, or: Do You Have Anxiety? A Conversation with Ken Adam, Christina Bechtler, Katarina Fritsch and Hans Ulrich Obrist. Berlin 2009

Wright, Steve: Digital Compositing for Film and Video. Amsterdam 2010

5. Term 5

MDBA17 Media Practice

No: MDBA 17	Mandatory module: Media Practice	Language: German	Credit points: 10
		Frequency: each fall term	Term: 5
		Workload: 300 h	Form of examination: PA / EW / PR
	Prerequisites for participation: none	Contact hours: 30 h	Self-study hours: 270 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Mandatory Elective: Media Practice (1 out of 4) 1. Interactive Media II 2. Audiovisual Media II (AV) 3. Communication Design II (KD) 4. Animation/Games II Identical to that of the 4th term	Professor for Interactive Media (TBD) Prof. Wolk / Prof. Tränkle LfbA Dr. des. Berit Andronis Prof. Melanie Beisswenger / Professor for Games (TBD)	S	2

This module is used for the following degree programs: MD

Contents

Mandatory Elective: Media Realization (1 of 4):

1. Interactive Media II:
- Project realization
- Special features of the implementation of an interactive media project
- Project meetings and supervision of the work steps
- Evaluation and assessment of the project
- Presentation modalities

2. Audiovisual Media II (AV):
- Group and individual project meetings
- Organization of the raw material
- Media-adequate realization
- Technical and organizational processes
- Team structures and division of labor in the production environment
- Financing models and film funding

3. Communication Design II (KD):
- Group and individual project meetings
- Final layout and supervision of the individual correction phases
- Content production (e.g. photography)
- Observance of corporate designs
- Prepress - final artwork
- Printing and production features, realization
- Presentation and reflection
- Project evaluation

4. Animation/Games II:
- Group and individual project meetings

- Animation workflow
- Project realization
- Production pipeline
- Presentation, reflection and evaluation

Learning objectives and competencies to be imparted

Mandatory Elective: Media Realization (1 of 4):

1. Interactive Media II
2. Audiovisual Media II (AV)
3. Communication Design II (KD)
4. Animation/Games II

Students will be able to develop a high-quality and complex media product from a media concept in the areas of interactive media, audio-visual media, communication design and animation/games cross-media, with a focus on teamwork. This means that students are able to use and apply various creative techniques and strategic measures to optimize work results, as they have already developed differentiated solution options in advance through detailed conceptual design. 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. Students are able to develop their own applications in a thematically related field of work in media communication and can thus implement their previously acquired theoretical and practical knowledge in a project-oriented manner.
The realization of the conception of a content offer suitable for the target group forms the central strategic task with the following steps: Content preparation, production and evaluation. Both the concept and the resulting product are presented.

Literature and teaching aids

Interactive Media II:
Bossert, Martin / Bossert, Sebastian: Mathematik der digitalen Medien: präzise - verständlich – einleuchtend. Berlin 2010
Kersten, Heinrich / Klett, Gerhard: Mobile Device Management. Heidelberg 2012
Manschwetus, Uwe / Rumler, Andrea (eds.): Strategisches Internetmarketing: Entwicklungen in der Net-Economy. Wiesbaden 2002
Wirtz, Bernd W.: Medien- und Internetmanagement. Wiesbaden 2012

Audiovisual Media II (AV):
Clevé, Bastian (ed.): Von der Idee zum Film. Produktionsmanagement für Film und Fernsehen. Gerlingen 2009
Dress, Peter: Vor Drehbeginn. Effektive Planung von Film- und Fernsehproduktionen. Bergisch Gladbach 2002
Geißendörfer, Hans W. / Leschinsky, Alexander (eds.) Handbuch Fernsehproduktion: Vom Script über die Produktion bis zur Vermarktung. Neuwied/Kriftel 2002
Warken, Bettina / Wolk, Bernd / Martin Ordolff (eds.): Fernsehjournalismus. Konstanz 2005
Werner, Horst: Fernsehen machen. Konstanz 2009
White, Tony: Digitale Animation vom Bleistift zum Pixel. Heidelberg 2008

Communication Design II (KD):
Böhringer, Joachim: Kompendium der Mediengestaltung Digital und Print: Konzeption und Gestaltung, Produktion und Technik für Digital- und Printmedien, Berlin 2014
Jedlicka, Wendy: Sustainable Graphic Design : Tools, Systems and Strategies for Innovative Print Design, Wiley 2013
Ott, Tobias / Blana, Hubert: Die Herstellung: Handbuch für Gestaltung, Kalkulation und Produktion gedruckter und digitaler Medien, Berlin 2014
Schneeberger, Hans Peter / Feix, Robert: Adobe InDesign CS6. Das umfassende Handbuch. Bonn 2012
Schneeberger, Hans Peter: PDF in der Druckvorstufe. Das umfassende Handbuch. Bonn 2014

Animation/Games II:
Kerlow, Isaac V.: The art of 3D-Computer Animation and Effects. Hoboken 2009
Rall, Hannes: Animationsfilm: Konzept und Produktion. Konstanz 2015Selby, Andrew: Animation in process. London 2009.

Selby, Andrew: Animation in process. London 2009Sullivan, Karen: Ideas for the Animated Short: Finding and Building Stories. Burlington 2013.
Wells, Paul: Animation: Prinzipien, Praxis, Perspektiven. München 2007
Magazine: Digital Production
Internet: www.creativecrash.com

MDBA18 The Media Industry

No: MDBA 18	Mandatory module: The Media Industry	Language: German		Credit points: 6	
		Frequency: each fall term		Term: 5	
		Workload: 180 h		Form of examination: KL90 / HA / PR	
	Prerequisites for participation: none	Contact hours: 90 h	Self-study hours: 90 h		
Courses:		Lecturer / Lecturer team Module commissioner:		Teaching and learning types:	Scope (SWS):
Media Law		Dipl.-Jur. Reinmar Schmidt		V	2
Marketing		Professor for Communication Design (TBD)		V	2
Media Psychology		Prof. Dr. Denise Sommer		V	2

This module is used for the following degree programs: MD

Contents

Media Law:
- Legal contexts in the conception, realization and distribution of media products
- Protection of one's own performance as well as safeguarding the rights of others
- Overview of the most important legal aspects in connection with the Word Wide Web and social media applications, among others
- Copyright
- Trademark law in various forms
- Competition law
- Online law and consumer protection law
- Changes in the law and liability problems
- Draft contracts and relevant court decisions

Marketing:
- Basics of market segmentation and marketing
- Procedure for the creation of a marketing concept
- Presentation of the most important strategic basic options
- Classification and significance of communication policy in the marketing mix
- Potentials of online and mobile marketing
- Informative and emotional product positioning
- Influencing consumers through advertising
- Target group analysis, consumer typologies and consumer behavior
- Development of ideas for new strategic approaches and perspectives in marketing
- Implementation in the area of customer relationship management
- Customer relationship and stronger customer loyalty require targeted measures
- Creation of customer profiles and target group definitions after data centralization
- Automation of communication processes
- Personalization of communication with final success control

Media Psychology:
- Media use and the effects of the media on the behavior of individuals
- Methods of media use and media effects research
- Addressing the opportunities and risks of digital change and its interactions on the individual and on society
- Perception theory and psychology

- Reception aesthetics
- Market and advertising psychology

Learning objectives and competencies to be imparted

Media Law:
Students learn about the various property rights in the media industry, especially those with which they can protect their own design services as well as those that are mandatory to observe. The aim is that the students consider and implement protective measures already in the planning and production stages.

Marketing:
In addition, students in strategic marketing develop their own individual marketing concepts and can design advertising measures that are media-based. They learn the methods of customer relationship management and how to use them sensibly and efficiently in the media sector.

Media Psychology:
In view of the 'communicative noise' in the digital age, we are not only surrounded by a multitude of different media, but their various modes of action also challenge each individual in different ways. Students learn to find answers to questions such as how formative the constant media presence is for our social interaction, what opportunities and risks it poses for our society and how much it changes our social behavior. Dialogue with students will also question the impact of our own ubiquity.
The focus of the lecture, however, is on perception: Students learn about the modes of action of the perceptual process itself, but in particular they are encouraged to reflect on the subjective appeal of their own senses. Reflecting on this, they are put in a position to take greater account of the knowledge of individual perception and reception in their own design project ideas.

Literature and teaching aids

Media Law:
Barton, Dirk-Michael: Multimediarecht. Stuttgart 2010
Fechner, Frank: Media Law: Lehrbuch des gesamten Medienrechts unter besonderer Berücksichtigung von Presse, Rundfunk und Multimedia. Tübingen 2011
Hamm, Margaretha / Köhler, Dorothee / Riedel, Hergen / Suttheimer, Karin: Berufs- und Karriereplaner Medien und Kommunikation 2003/04 – für die Medienmacher von morgen. Wiesbaden 2003
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
Kobuss, Joachim: Existenzgründung und -sicherung für Designer. München 2006
Kobuss, Joachim: Erfolgreich als Designer: Designrechte international schützen und managen. Basel 2009
Koch, Uwe / Otto, Dirk / Rüdlin, Mark: Recht für Grafiker und Webdesigner: Verträge, Schutz der kreativen Leistung, Selbstständigkeit, Versicherungen, Steuern. Bonn 2011
Loef, Robert: Zum Spannungsfeld zwischen Medienfreiheit und Persönlichkeitsschutz: Unterhaltungs-öffentlichkeit und privates Medienrecht. Baden-Baden 2009
Merx, Oliver (Ed.): Multimedia-Recht für die Praxis. Berlin 2002

Marketing:
Backhaus, Klaus / Schneider, Helmut: Strategisches Marketing. Stuttgart 2009
Bischkopf, Tobias: Vom Käufer zum Mitgestalter: Konsumentenmarketing in der Postmoderne. Frankfurt/Main 2010
Bruhn, Manfred: Marketing. Wiesbaden 2010
Kroeber-Riel, Werner / Gröppel-Klein, Andrea: Konsumentenverhalten. München 2013
Lammenett, Erwin: Praxiswissen Online-Marketing: Affiliate- und E-Mail-Marketing, Suchmaschinenmarketing, Online-Werbung, Social Media, Online-PR. Wiesbaden 2014
Erik Siekmann: Effizientes Online-Marketing: Controlling, Organisation und Optimierung - Wie Sie Werbeerfolge messen, steuern und steigern (AT). Wiesbaden 2020
Sens, Bastian: Das Online-Marketing-Cockpit: 8 Phasen einer erfolgreichen Online-Marketing-Strategie. Wiesbaden 2019
Siegert, Gabriele / Brecheis, Dieter: Werbung in der Medien- und Informationsgesellschaft. Wiesbaden 2010
Wiedmann, Klaus-Peter (ed.): Konsumentenverhalten im Internet: Konzepte, Erfahrungen, Methoden. Wiesbaden 2004

Media Psychology:
Arnold, Florian: Philosophie für Designer. Stuttgart 2016
Feige, Daniel Martin: Design: Eine philosophische Analyse. Berlin 2018
Fischer, Carolin | Wehinger, Brunhilde (eds.): Der Leser als Subjekt der ästhetischen Reflexion – von Kant zur interaktiven Fiktion. Tübingen 2018
Gegenfurtner, Karl. R. [ed:] Wahrnehmungspsychologie: Der Grundkurs. Berlin 2015
Gonser, Nicole [ed.]: Der öffentliche (Mehr)Wert von Medien: Public Value aus Publikumssicht. Wiesbaden 2018
Heimann, Monika: Wie Design wirkt: Prinzipien erfolgreicher Gestaltung – Werbe-Psychologie, visuelle Wahrnehmung, Kampagnen. Bonn 2018
Hofmann, Martin Ludwig: Neuro Design: Was Design und Marketing von Neurowissenschaft und Psychologie lernen können. München 2019
Schönhammer; Rainer: Einführung in die Wahrnehmungspsychologie: Sinne, Körper, Bewegung. Wien 2o13
Stoellger, Philipp | Kumlehn, Martina [eds:] Deutungsmacht des Bildes: wie Bilder glauben machen. Würzburg 2o18

MDBA19 Experimental Design

No: MDBA 19	Mandatory module: Experimental Design	Language: German		Credit points: 7
		Frequency: each fall term		Term: 5
		Workload: 210 h		Form of examination: PA / PR / EA
	Prerequisites for participation: none	Contact hours: 60 h	Self-study hours: 150 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Media Experiments	Professor for Games (TBD)	S	2
Experimental Film Design	Prof. Jutta Tränkle	S	2

This module is used for the following degree programs: MD

Contents

Media Experiments:
- Synergy effects in the design of different media
- Performative design techniques
- Experimental sound concepts
- Perception experiments
- Intermedial processes

Experimental Film Design:
- Lines of development in experimental film
- Futuristic and absolute film
- Structural film and expanded cinema
- Lines of development in video art
- The artistic work with film and video
- Exemplary work approaches: Loop and rhythm

Learning objectives and competencies to be imparted

Media Experiments:
The course is about discovering synergy effects of currently relevant media and trying out new combination possibilities. The students initially proceed with an open-ended approach. The expression of their own idea is in the foreground. This can be achieved through a conceptual project, sound experiments, in virtual space, an interactive project or game. The focus is on an experimental approach and trying out current techniques in a medium of one's own choice. The aim is to recombine learned techniques with innovative ideas, to discover and implement synergy effects, and to give individual form to the principle of the interdependence of content and form. By creatively working with previously known and tapped design techniques and reflective perceptual understanding, students allow new auditory and visual worlds to emerge.

Experimental Film Design:
The Experimental Film Design seminar is about a free approach to the moving image and exploring perspectives on content and design. Students move within the design rules and beyond. The expression of their own idea is in the foreground. This can be achieved through a conceptual project or the realization of an experimental film project. Original concepts and unusual implementation ideas are in the foreground. By creatively dealing with previously known and tapped film technology and a reflected understanding of images, students allow new cinematic visual worlds to emerge. Prior to this, they will engage with important representatives of the history of experimental filmmaking from the Bauhaus to the present day through short presentations.

Literature and teaching aids

Media Experiments:
Flath, Beate: Sound und Image. Eine experimentelle Untersuchung zum Einfluss von Klangqualitäten auf die Wahrnehmung eines Produktimages im Kontext von Fernsehwerbung. Osnabrück 2012
Hagebölling, Heide: Interactive dramaturgies. New approaches in multimedia content and design. Berlin 2004
Hein, Birgit / Schöne, Martin (eds.): Well...come 21: Realität und Bewusstsein im 21. Jahrhundert. Braunschweig 2008
Heller, Eric J.: Why you hear what you hear. An experimental approach to sound, music and psychoacoustics. 2013
Lensing, Jörg U.: Sound-Design, Sound-Montage, Soundtrack-Komposition: über die Gestaltung von Filmton. Berlin 2018
McErlean, Kelly: Interactive narrative and transmedia storytelling. New York 2018
Schafer, R. Murray: The Soundscape. Our sonic Envirement and the tuning oft the world. 1993

Experimental Film Design:
Barnwell, Jane: Grundlagen der Filmgestaltung. München 2009
Ebner, Martin (ed.): Poor man's expression: technology, experimental film, conceptual art. Berlin 2011
Hall, Randall / Steingrövern, Reinhild (Eds.): After the avantgarde: contemporary German and Austrian experimental film. New York 2008
Hein, Birgit: Die experimentelle Filmtradition des Bauhauses. In: Maske und Kothurn. Volume 57, Issue 1-2, pp. 63-74
Kaul, Susanne / Palmier, Jean-Pierre: David Lynch. Einführung in seine Filme und Filmästhetik. München 2011
Kiening, Christian: Der absolute Film: Dokumente der Medienavantgarde (1912 - 1936). Zürich 2012
Lumley, Robert: Entering the frame: cinema and history in the films of Yervant Gianikian and Angela Ricci Lucchi. Oxford 2011
Mattuschka, Mara: Ein Lichtblick. Vademekum mit Texten und Bildern. Tübingen 1999
Maurer, Roman: Atlas der Filmnarratologie: Experimentelles Erzählen 1989 - 2014
Petzke, Ingo (et al.): Das Experimentalfilm-Handbuch. Frankfurt/Main 1989
Todd, Antony: Authorship and the Films of David Lynch: Aesthetic Receptions in Contemporary Hollywood. New York 2012
Vogel, Amos: Film als subversive Kunst. Reinbek bei Hamburg 2000
Weiss, Peter: Avantgarde Film. Frankfurt/Main 1995
Young, Paul / Duncan, Paul (eds.): Art cinema. Hong Kong 2009
http://jonasmekas.com/diary/

MDBA20 Structural Design

No: MDBA 20	Mandatory module: Structural Design	Language: German		Credit points: 7
		Frequency: each fall term		Term: 5
		Workload: 210 h		Form of examination: PA / EW
	Prerequisites for participation: none	Contact hours: 60 h	Self-study hours: 150 h	

Courses:		Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Visual Development		Prof. Melanie Beisswenger	L	2
Authoring Systems/Cross-Media Design		Professor for Games (TBD)	L	2
This module is used for the following degree programs: MD				

Contents

Visual Development:
- Concept Art
- Character Design
- Animatics
- Layout
- Look Development
- Color Keys
- Production Design
- Linear and interactive production stages

Authoring Systems/Cross-Media Design:
- Concepts for the presentation of cross-media content
- Asset management and work organization/planning
- Authoring and presentation media, formats and material transfer
- Media-specific requirements and media optimization
- Portfolio creation and interfaces
- Medial manifestations
- Editorial
- Practice in using professional authoring systems and cross-media

Learning objectives and competencies to be imparted

Visual Development
The aim of this module is to deepen and apply knowledge of theoretical and practical 2D and 3D animation with regard to concept art and interdisciplinary design aspects. Visual development as the development of an independent visual style and a visual identity with regard to the narration/story is gaining importance in the implementation of animation as well as in games and interactive apps. The creation of a visually appealing look is the central theme of this module. In the spirit of world building, visual design is being developed beyond the boundaries of interactive applications such as games and linear formats such as film.

Authoring Systems/Cross-Media Design:
In addition, the Authoring Systems/Crossmedia Design laboratory stands for the further execution and use in diversified design contexts that result from the progressive fragmentation of technical-media forms of presentation.
Students will learn a solid foundation of tools and methods that will enable them to independently generate animated styles and content and present them cross-medially on a variety of devices and design environments,

including virtual or augmented reality projects, for example. The module also provides the opportunity to examine new media manifestations more closely and to design with them in an experimental context.

Literature and teaching aids

Visual Development:
Amidi, Amid; Lasseter, John: The Art of Pixar, The complete Color Scripts and select Art from 25 years of Animation. San Francisco 2011
Arrington, Michael / Pardew, Les: Game Character Animation All in One. Wil 2006
Bancroft, Tom: Character Mentor: Learn by example to use Expressions, Poses, and Staging to bring your Characters to Life. New York 2012
Blätterman, Maik: Grundlagen der 3D-Charakterentwicklung und Animation: Von der Skizze zur dreidimensionalen Figur. Saarbrücken 2010
Canemaker, John: Before the Art begins: The Art and Lives of Disney Inspirational Sketch Artists. New York 1996
Hart, Christopher: How to draw Animations: Learn the Art of Animation from Character Design to Storyboards and Layouts. New York 1997
Heller, Sabine: Charakter-Animation in Film und Fernsehen: Analyse und Entwicklung von zwei- und dreidimensionalen Charakteren. München 2009
Kalmus, Natalie M.: Color Consciousness, Journal oft he Society of Motion Picture Enginees, Volume XXV, Number 2, 1935
Pardew, Les: Character Emotion in 2D and 3D Animation. Wil 2007
Pfeffer, Melina: Anthropomorphisierung im Animationsfilm. München 2012
Pohlmann, Klaus: Der computeranimierte Spielfilm: Forschungen zur Inszenierung und Klassifizierung des 3-D-Computer-Trickfilms. Bielefeld 2007
Robertson, Scott: How to Design: Concept Design Process, Styling, Inspiration and Methodology. Hunt Valley/USA 2019

Authoring Systems/Cross-Media Design:
Baron, Cynthia L.: Designing a Digital Portfolio. Berkeley 2010
Cajelli, Diego, Toniolo, Franceso: Storytelling crossmediale. Mailand/Italien 2018
Clazie, Ian: Digitale Design-Portfolios. München 2011
Kremers, Rudolf: Level Design: Concept,Theory and Practice. London 2009
Skolnick, Evan: Video Game Storytelling. New York 2014
Steinberg, Daniel/Dudney, Bill: Core Animation for MacOS X and the iPhone: Creating Compelling Dynamic User Interfaces. 2008

6. Term 6

MDBA21 Internship

No: MDBA 21	Mandatory module: Internship	Language: German		Credit points: 15
		Frequency: each fall term		Term: 6
		Workload: 450 h		Form of examination: -
	Prerequisites for participation: none	Contact hours: 30 h	Self-study hours: 420 h	

Courses:	Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Supervised Internship	<u>Various internship supervisors</u>	S	2

This module is used for the following degree programs: MD

Contents Internship with public presentation: The obligatory 18-week internship serves to consolidate and deepen skills already acquired and helps students to identify the thematic focus for their bachelor's thesis. The evaluation of the internship allows students to present their own experiences and reflect on them in the context of questioning and answering.
Learning objectives and competencies to be imparted Internship with public presentation: By working in companies and institutions, practical experience is integrated into the study program and deepened. Students learn to critically reflect on their internship in the company against the background of the exchange with fellow students, but above all through the subsequent presentation of their tasks and proposed solutions to the public. For this purpose, they use various methods of analysis.

MDBA22 Bachelor's Thesis and Defense

No: MDBA 22	Mandatory module: Bachelor's Thesis and Defense	Language: German		Credit points: 15
		Frequency: each fall term		Term: 6
		Workload: 450 h		Form of examination: BA + KO
	Prerequisites for participation: none	Contact hours: 0 h	Self-study hours: 450 h	

Courses:		Lecturer / Lecturer team Module commissioner:	Teaching and learning types:	Scope (SWS):
Bachelor's Thesis and Defense		Various supervisors	B	

This module is used for the following degree programs: MD

Contents

Bachelor's Thesis and Defense:
In the bachelor'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

Bachelor's Thesis and Defense:
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.