

Research in Design, Art and Media (M.A.)

Module Description

Table of Contents

1st Semester	3
<i>Project Development and Presentation I (PDP I)</i>	<i>3</i>
<i>Experimentation and Techniques I (ET I).....</i>	<i>4</i>
<i>Research and Creative Writing (RCW)</i>	<i>6</i>
2nd Semester	9
<i>Project Development and Presentation II (PDP II)</i>	<i>9</i>
<i>Experimentation and Techniques II (ET II).....</i>	<i>9</i>
<i>Research and Networking I (RN I).....</i>	<i>11</i>
3rd Semester	14
<i>Master Project and Thesis (MAPT).....</i>	<i>14</i>
<i>Research and Networking II (RN II).....</i>	<i>15</i>
Preliminary Semester	17
<i>Introduction to Studies and Project Development (I-PDP)</i>	<i>17</i>
<i>Introduction to Experimentation and Techniques (I-ET).....</i>	<i>18</i>
<i>General Courses (I-GC)</i>	<i>20</i>

1st Semester

Project Development and Presentation I (PDP I)			
Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
1	each semester	12	360 (25,5/334,5)
Courses			Course TypeAllocation
Tutorium and Development			TutoriumMandatory
Presentation			PresentationMandatory
Prerequisite Subjects			Teaching Methods
---			Project work, mentoring, self-study
Module Content			
The project development and presentation modules serve as a forum and nodular point for the rest of the study program—bringing together and showcasing the work done in courses throughout the curriculum. The individual project work takes place in close supervision in the tutorial: Students choose an advisor from the specializations offered: <i>photography, film, graphic design, illustration, XR, games, media arts, artistic research</i>. Over the course of the semester in “Tutorium and Development,” they are required to meet with their advisors to discuss their projects and research. There are three preliminary presentations: One during the first week, the other during the seventh and the third presentation at the end of the semester that will be shown in public (module assessment). Students are expected to make use of the workshops, tutors, etc. on their own to develop their projects and have them ready for presentation.			
Learning Outcomes / Competencies			
Students learn about developing the foundations for their final project—especially focusing on conceptualizing it within a broad intellectual and aesthetic context. At the same time, they should train their sensitivity to the respective languages of the media they work in while focusing on how this relates to the immediate experience of the world around them. Here students will be advised as to what other courses they should take and what other skills they need to develop. Students should develop their understanding of the interrelatedness of technical, conceptual, and contextual understanding. Artists’ and designers’ technical skills, mastery of their medium, and craftsmanship should grow out of an awareness of historical and contemporary practice related to their projects. They should be able to articulate a clear concept or idea as the basis for their research/project. Students learn to present their work in an efficient, unique, and interesting way. They learn how to give each other feedback and take the feedback of others seriously.			
Assessment Methods			
A group of professors with diverse perspectives will judge the works and provide written feedback to each student using different criteria: intellectual growth and development of the project, originality and innovation, critical thinking and research, historical and contemporary contextualization as well as technical realization. In addition to the presentation, students are expected to write a short paper (2-3 pages, i.e.			

3600-5400 characters) that describes their work and the process of its coming into being. The paper must contain at least 5 theoretical and at least 3 artistic points of reference.	
Prerequisites for ECTS-Credits	Significance of Module Grade for Final Grade
Take part in the 3 presentations and pass the module assessment: Presentation and Research Concept (PRC)	2 points

Experimentation and Techniques I (ET I)			
Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
1	each semester	6	180 (90/90)
Courses		Course Type	Allocation
Design and Art as Cooperation		Workshop	Mandatory
Interdisciplinary Workshop Week		Workshop	Mandatory
Workshop Experimental World Building		Workshop	Elective
Experimental Documentary Practice		Workshop	Elective
Prerequisite Subjects		Teaching Methods	
---		team work, self-organization, discussion	
Module Content			
This module includes three week-long intensive courses per semester each with 2 ECTS that take place at pre-determined intervals throughout the semester. There are three different types of courses: • Design and Art as Cooperation Workshops • Interdisciplinary Workshops • Practice-based Workshops (students will be offered as courses stressing either <i>Experimental World Building</i> or <i>Experimental Documentary Practice</i>) The content offered in each workshop is different—often with guest lecturers from outside the school teaching. The courses are short and intense and should challenge the students with new ideas and approaches as much as inspire them to further develop their own work. <u>Design and Art as Cooperation Workshops</u> During this workshop, held during the 2nd or 3rd week of the semester, students are expected to work in groups on a project or projects related to the program. The course operates with the proposition that works are fundamentally the products of groups of people—which in theory is hardly a revolutionary idea. But in practice what does this mean? Based on the principles of autonomy, voluntary association, self-organization, mutual aid and egalitarianism, the instructor guides the participants to create in groups of different sizes, trying to initiate a sense of community in which students and professors empower each other, sharing			

both in knowledge, skills, and common energy.

Consensus processes stand at the heart of each workshop, both establishing a common intellectual starting point and level of commitment and at the same time developing strategies for dealing with differing opinions—and most importantly learning to integrate these different positions into a common work. Not everybody will agree with each other, but it is precisely in harnessing these moments of conflict and difference and transforming them into a common project, that new ideas and approaches can be generated.

In broader terms, teamwork and team-building work from a shared desire to understand and somehow change the world around us, working together on immediate tasks and questions in the hope that they might lead us to understand broad theoretical and social questions. In more specific (and slightly less lofty) terms, teamwork and team-building prepare students for professional life with an emphasis on collective agency and even entrepreneurship.

Interdisciplinary Workshops

Students choose from a large pool of workshop courses offered in the BA and MA programs. The week-long courses are taught solely by guest lecturers invited from all around the world. Here the students are encouraged to move outside of their comfort zone, taking courses in subject areas they might never have explored before or developing new skills that would compliment their own practice in unexpected ways. Each workshop week throughout the study program includes a wide variety of different lecturers and professors.

Workshop Experimental World Building

How are emerging technologies changing the way we think, work, and live together? How do we integrate our lives and work into the systems and structures that surround us, but also how might we BUILD the future world we plan to inhabit? Here we concentrate on constructing systems, models, and prototypes that reflect, benefit, and criticize the world we live in. From the standpoint of the media and techniques used, research and projects will involve animation, graphic design, VR, AR, UX, UI design, and various forms of post-production. We will experiment with such technologies as motion capturing, image recognition, geo-localization, 3D modelling. Topics will range from CI guides, scrollytelling, kinetic typography, to data visualization, etc.

World building can imply many different things. It can be understood in terms of media or processes used, but it can also be understood as the construction of reality in fictional or semi-fictional worlds. It is often associated with the genres of science fiction or fantasy, but world building is an important part of all forms of storytelling, including mythology, history, or cultural anthropology. In a commercial context, world building can also be understood along the lines of design, where architecture and environmental design or corporate identity and branding are understood as constructions of a specific reality.

Experimental Documentary Practice

Through capturing images (and sounds) of people, places, things and events, artists and designers observe and explore reality, documenting and chronicling the world around us. Working between journalistic and experimental methodologies, lens-based practices (photography, video), illustration, and audio recording will be at the heart of these workshops. With documentary film/video, photo-journalism, experimental film and photography, illustration all understood both as techniques and in phenomenological terms of exploring a certain relationship to the world.

Learning Outcomes / Competencies

Design and Art as Cooperation 1 (5-day Workshop)

Such basic skills as forming groups to work on a shared project, using brainstorming and “crowd-sourcing” as engines for creativity as well as defining roles and responsibilities within working

groups are important for this course. Collaborative learning and interdisciplinary exploration, “deep listening” and developing a willingness to give and receive feedback, and openness to collaboration are among the goals of this workshop.

Interdisciplinary Workshop Week (5-day Workshop)

The interdisciplinary workshops challenge students in a wide variety of ways—with each outcome dependent on the respective course and background of the students. Exploring new techniques or intellectual horizons lies at the heart of what should be communicated.

Workshop Experimental World Building or Experimental Documentary Practice (5-day Workshop)

The intensive workshops are designed to support and challenge the students’ projects. Students should develop their understanding of the interrelatedness of technical, conceptual, and contextual understanding. The artists’ and designers’ technical skills, mastery of their medium, and craftsmanship should grow out of an awareness of historical and contemporary practice related to their projects. The results of the process should be evident in their work and in their ability to articulate this process.

Assessment Methods

Presentation of the results at the end of each workshop and one short paper (c. 900-1,800 characters) that reviews the process of all the workshops in the module together.

Prerequisites for ECTS-Credits

Active participation, pass the module assessment

Significance of Module Grade for Final Grade

0 points (pass/fail)

Research and Creative Writing (RCW)

Module Instructor(s)			Prof. Dr. David Quigley
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
1	each semester	12	360 (72/288)
Courses			Course Type Allocation
Media Theory			Seminar Mandatory
Writing Across the Curriculum			Seminar Mandatory
Prerequisite Subjects			Teaching Methods
---			Co-teaching, discussion, practical exercise
Module Content			
<u>Media Theory</u>			
The course provides a foundation for critical thinking and analysis of contemporary issues through reading a selection of the most important media theorists of the 20th and 21st century. The complex and dynamic relationship between media, technology, and society is shaped by politics and political ideology, with the social and ecological implications of globalization, the long durée power structures of imperialism, and the frailty of democratic institutions among the many issues that could arise. At the same time, the constellation of media, technology and life also poses fundamental philosophical questions dealing with ontology and epistemology,			

sexuality and identity, as well as phenomenological and existential issues.

A politically and philosophically aware approach to media theory will help students to engage critically with the evolving media landscape in which they are active and which they themselves construct. Especially as this landscape increasingly communicates imperatives towards conformity and uncritical acceptance of norms, this moment of criticality is essential not only for their individual work but also for their own path through life, and on a broader scale for the future shape of public discourse.

Writing Across the Curriculum

Writing = Learning

Writing = Empowerment

Writing is a craft that can be taught. Writing is a skill that can open up doors for designers and artists. Writing is something that also can (and should) be taught outside of theory courses, where students write papers even about the most technical aspects of their studies or likewise their most fantastic ideas. This course will present techniques of academic research as well as creative writing workshops. It is based on the idea of “writing across the curriculum” where writing skills are to be encouraged in all areas, not only in academic or literary context.

Percey Bysshe Shelley famously ends his “A Defense of Poetry” (1821, 1840) with the call to arms “Poets are the unacknowledged legislators of the world.” And Félix Guattari in *Chaosmose* (1992) claimed that “poetry today might have more to teach us than economic science, the human sciences and psychoanalysis combined.” It with these claims made to language, especially the fundamental role it could play in understanding and creating the world we live in, that the course develops. Moving between hands-on writing exercises and criticism, this course also addresses philosophical questions related to language and writing in general.

Learning Outcomes / Competencies

Media Theory

In addition to gaining a more comprehensive knowledge of media history and theory, and gaining ideas for their own research, students should develop their writing skills. Through active participation in lectures, collective readings, and discussions, and also in submitting frequent written essays, students are confronted with these and other questions: How does one find, evaluate, and finally synthesize academic resources into a unique position? How does one learn to use others’ critical work to stimulate and support one’s own project and thinking? How does one articulate one’s ideas effectively, and engage in academic discussions? What does it mean to practice research in the age of digitally networked knowledge and artificial intelligence?

Writing Across the Curriculum

Students develop a day-to-day writing practice with writing assignments due every week. Along with such general stylistic considerations as clarity and precision in writing, audience engagement, and developing a voice, students are encouraged to make writing into a part of their everyday life.

Assessment Methods

completion of homework or course work, Presentation and Term Paper (PTP)

Prerequisites for ECTS-Credits

Significance of Module Grade for Final Grade

Active participation, pass the module assessment: Presentation and Term Paper (PTP)

2 points

Suggested Selected Bibliography

Media Theory

- Bratton, Benjamin H. *The Stack: On Software and Sovereignty*. MIT Press, 2015.
- Flusser, Vilém. *Medienkultur*. Fischer Taschenbuch, 1997.
- Gere, Charlie. *Digital Culture*. Reaktion Books, 2002.
- Goriunova, Olga. *Fun and Software*. Bloomsbury, 2015.
- Ikoniadou, Eleni; Wilson, Scott (Ed.). *Media After Kittler*. Rowman & Littlefield Publishers, 2015
- Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. NYU Press, 2006.
- Ludovico, Alessandro. *Post-Digital Print: The Mutation Of Publishing Since 1894*. Onomatopée, 2013.
- Manovich, Lev. *The Language of New Media*. MIT Press, 2001.
- Manovich, Lev. *Software Takes Command: Extending the Language of New Media*. Bloomsbury Academic, 2013.
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. MIT Press, 1994 [1964].
- McLuhan, Marshall, and Quentin Fiore. *The Medium is the Massage: An Inventory of Effects*. Random House, 1967.
- Montfort, Nick; Wardrip-Fruin, Noah (Ed.). *The New Media Reader*. MIT Press, 2003.
- Murray, Janet. *Hamlet on the Holodeck*. MIT Press, 1998.
- Seu, Mindy (Ed.). *Cyberfeminism Index*. Inventory Press, 2023.
- Turkle, Sherry. *The Second self*. MIT Press, 1984.
- Felix Stadler, *The Digital Condition*. Polity, 2018
- Christian Stiegler. *The 360° Gaze. Immersions in Media, Society, and Culture*. MIT Press, 2021.
- Weizenbaum, Joseph. *Computer Power and Human Reason*. W.H.Freeman & Co Ltd, 1976.

Writing Across the Curriculum

- Eco, Umberto. *How to Write a Thesis*. MIT Press, 2015.
- Elbow, Peter. *Writing Without Teachers*. Oxford University Press, 1973.
- Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process*. Oxford University Press, 1981.
- In addition to more theoretical works about writing (from Friedrich Schiller to Roland Barthes, Deleuze/Guattari, and Jacques Rancière, etc.), many different classic works geared towards craftsmanship can be consulted, *Sound on the Page* by Ben Yagoda, *Letters to a Young Poet* by Rainer Maria Rilke, *Style: Lessons in Clarity and Grace* by Joseph M. Williams, *Zen in the Art of Writing* by Ray Bradbury, *On Writing: A Memoir of the Craft* by Stephen King. Also works reflecting on creative processes in general as *A Philosophy of Walking* by Frédéric Gros or naturally the vast literature about creative writing including motivational literature by Natalie Goldberg, Julia Cameron, Anne Lamott.

2nd Semester

Project Development and Presentation II (PDP II)				
Module Instructor(s):			Department Leader	
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)	
2	each semester	12	360 (25,5/334,5)	
Courses			Course Type	Allocation
Tutorium and Development			Tutorium	Mandatory
Presentation			Presentation	Mandatory
Prerequisite Subjects			Teaching Methods	
Project Development and Presentation I				
Module Content				
During the second semester, students must choose 2 advisors from the pool of professors—both professors will advise them on their final project and theoretical work. Students must schedule at least one meeting where both advisors are present. Students are expected to concentrate on developing their final project. At the same time, they should take on a more active role in communicating with other students and even leading discussions.				
Learning Outcomes / Competencies				
Students will have already begun their final projects themselves or preliminary versions and will have already gathered ample critique and new ideas to work independently. After the group presentations during the seventh week of the of the semester, students will apply for acceptance to the final stage of their studies.				
Assessment Methods				
Presentation and Research Concept (PRC)				
Prerequisites for ECTS-Credits				Significance of Module Grade for Final Grade
Take part in the 3 presentations and pass the module assessment: Presentation and Research Concept (PRC)				2 points

Experimentation and Techniques II (ET II)			
Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
2	each semester	4	120 (60/60)
Courses		Course Type	Allocation
Interdisciplinary Workshop Week		Workshop	Mandatory
Workshop Experimental World Building		Workshop	Elective

Experimental Documentary Practice	Workshop	Elective
Prerequisite Subjects	Teaching Methods	
Experimentation and Techniques I	Team-work, self-organization, discussion	
Module Content		
Again during the second semester there are two week-long workshops geared towards challenging the students with different media, techniques, and intellectual questions related to their projects. During the second semester, there is one practice-based workshop and one interdisciplinary workshop. <u>Interdisciplinary Workshop Week</u> Students chose from a large pool of workshop courses offered in the BA and MA programs. The week-long courses are taught solely by guest lecturers invited from all around the world. Here the students are encouraged to move outside of their comfort zone, taking courses in subject areas they might never have explored before or developing new skills that would compliment their own practice in unexpected ways. Each workshop week throughout the study program will include a wide variety of different lecturers and professors. <u>Workshop Experimental World Building or Experimental Documentary Practice</u> Students will choose workshops offered with an emphasis on either experimental world building or experimental documentary practice.		
Learning Outcomes / Competencies		
<u>Interdisciplinary Workshop Week (5-day Workshop)</u> The interdisciplinary workshops challenge students in a wide variety of ways—with each outcome dependent on the respective course and background of the students. Exploring new techniques or intellectual horizons lies at the heart of what should be developed and communicated. <u>Workshop Experimental World Building or Experimental Documentary Practice</u> The intensive workshops are designed to support and challenge the students’ projects. Students should develop their understanding of the interrelatedness of technical, conceptual, and contextual understanding. The artists’ and designers’ technical skills, mastery of their medium, and craftsmanship should grow out of an awareness of historical and contemporary practice related to their projects. The results of the process should be evident in their work and in their ability to articulate this process.		
Assessment Methods		
Presentation of the results at the end of each workshop and a short paper (c. 900-1,800 characters) that reviews the process of the workshops all together.		
Prerequisites for ECTS-Credits		Significance of Module Grade for Final Grade
Active participation, pass the module assessment		0 points (pass/fail)

Research and Networking I (RN I)			
Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
2	each semester	14	420 (102/318)
Courses			Course TypeAllocation
Lecture Series/Workshop Presentation			WorkshopMandatory
Theory of the Image			SeminarMandatory
Teaching your Research			SeminarMandatory
Prerequisite Subjects			Teaching Methods
---			Co-teaching, discussion, practical exercise, organizational work
Module Content			
<u>Lecture Series/Workshop Presentation</u>			
Students meet with a professor and then alone during the first week of the semester to plan a lecture series or workshops that will take place at the end of the semester. Suggestions are made for topics and potential speakers and dates are fixed in communication with professors and with the school administration and communication office, keeping in mind to avoid conflicts with other events or holidays. In addition to the budget provided by the Merz Akademie (c. € 1,500), other potential sources for funding can be explored. Students can reach out to other professors and alumni for suggestions and connections. In cooperation with professors and other instructors and administration, students are expected to take responsibility for the promotion of the event, utilizing social media, creating posters and flyers, and finding ways to attract both other students and the general public outside of the Academy. Students are then required to take care of all of the details surrounding the event, preparing the venue, introducing the speakers / workshop leaders, keeping in mind to encourage Q&A sessions, foster discussions, and consider creating a situation conducive to networking opportunities between or after the lectures.			
<u>Theory of the Image</u>			
How do images represent social and political issues? How do they shape our understanding of the world? From a phenomenology of images to the politics of representation, this course revisits some of the most important theories of power, identity, and ideology. With special attention to the history and theory of photography and film, the course explores the fundamental concepts, theories, and debates surrounding visual culture and its impact on our understanding of the world. What are the philosophical foundations for a theory of the image and how can we think about images with respect to new technologies of visualizations but also with respect to changing technologies of power?			
<u>Teaching your Research</u>			
The seminar is based on the students’ research from their final projects. “Learning by teaching” demands that students begin to see themselves as the driving force behind the seminar and its research questions with participants taking active responsibility for the structure of the seminar,			

formulating questions at the beginning of the semester based on their own research and developing their thoughts in dialogue with one another—with the professor taking on the role of “research assistant” and tutor.

The seminar begins with an overview of the student-led teaching approach, stressing the implied shift in emphasis, where students take over the everyday management of class and the overall topics discussed in the course. The course should be based on the experience already developed with regards to research proposals and methodologies, formulating research questions and conducting literature reviews—but these skills should be enlisted in the active process of teaching.

Learning Outcomes / Competencies

Lecture Series/Workshop Presentation

The organization and planning of such an event is an enormous challenge. Not only will students have to effectively communicate and agree upon a common topic and plan of action, they will have to work together to actually coordinate and realize the event. This can lead to conflict between students as well as serious issues regarding funding, venues, the organization of the actual event (catering, etc.). The process of coming to terms with these problems is one of the primary outcomes of the course. These challenges together create a learning situation where networking, planning, coordination are topics of interest but also where theoretical questions or further skills can be developed.

Theory of the Image

In addition to gaining a more comprehensive knowledge of the history and theory of images in general and in particular the history and theory of film and photography, students should develop their research and writing skills as they will be applied to their own project. Through active participation in lectures, collective readings, and discussions, and also in submitting frequent written essays, students are confronted with these and other questions: How does one find, evaluate, and finally synthesize academic resources into a unique position? How does one learn to use others’ critical work to stimulate and support one’s own project and thinking? How does one articulate one’s ideas effectively, and engage in academic discussions? What does it mean to practice research in the age of digitally networked knowledge and artificial intelligence?

Teaching your Research

The student-led teaching environment invites participants to revalorize their own research, challenging them to take their work more seriously. With a shift in the roles, different communication should be possible between the students and professor but also between the participants themselves. Students should learn how to engage with an audience and motivate others to participate, developing teaching materials (handouts, multimedia resources, etc.) to support their presentations and exploring alternative techniques for communicating. The resulting situation should not only help the students to develop the research for their final project, it should also encourage them to reflect on the learning experience in general.

Assessment Methods

Students must document their contribution to the organization of the event in a short essay. This along with entire event will be discussed in a group after the lecture event is completed.

Participants will be evaluated according to the quality of their presentation. Students are expected to prepare teaching materials, provide a background bibliography, and design an engaging teaching/session. Before the end of the semester, a 4-5 page reflective paper reviewing the process must be submitted that will be discussed and critiqued in class.

Prerequisites for ECTS-Credits

Significance of Module Grade for

	Final Grade
Active participation, pass the module assessment: Presentation and Term Paper (PTP)	2 points
Suggested Selected Bibliography	
<u>Theory of the Image</u> Adorno, Theodor W., and Max Horkheimer. The Culture Industry: Selected Essays on Mass Culture. London: Routledge, 1991. Barthes, Roland. Camera Lucida: Reflections on Photography. New York: Hill and Wang, 1981. Berger, John. Ways of Seeing. London: Penguin Books, 1972. Bordwell, David, and Kristin Thompson. Film Art: An Introduction. New York: McGraw-Hill Education, 2019. Deleuze, Gilles. "Postscript on the Societies of Control." October, Vol. 59. (Winter, 1992). Doane, Mary Ann. The Emergence of Cinematic Time: Modernity, Contingency, the Archive. Cambridge USA: Harvard University Press, 2002. Elkins, James. Visual Studies: A Skeptical Introduction. London: Routledge, 2003. Foucault, Michel. Discipline and Punish: The Birth of the Prison. New York: Random House, 1977. Fried, Michael. Why Photography Matters as Art as Never Before. London and New Haven: Yale University Press, 2008. Metz, Christian. Film Language: A Semiotics of the Cinema. Chicago: University of Chicago Press, 1991. Mulvey, Laura. "Visual Pleasure and Narrative Cinema." In Visual and Other Pleasures. London: Palgrave Macmillan, 1989. Sobchack, Vivian. The Address of the Eye: A Phenomenology of Film Experience. Princeton: Princeton University Press, 1992. Sontag, Susan. On Photography. New York: Penguin Books, 1977. Warburg, Aby. Mnemosyne: Bilderatlas nach Aby Warburg. Edited by Martin Warnke and Claudia Brink. Berlin: Akademie Verlag, 2000.	

3rd Semester

Master Project and Thesis (MAPT)			
Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
3	each semester	22	660 (27/633)
Courses			Course TypeAllocation
Tutorium and Development			TutoriumMandatory
Presentation			PresentationMandatory
Prerequisite Subjects			Teaching Methods
Project Development and Presentation II, Experimentation and Techniques II and 46 ECTS-Credits from the 1 st and 2 nd Semester			Project work, mentoring, self-study
Module Content			
The final project is divided into two separate methods of research: academic and artistic. This division between the two works should be understood as a division between “modes of inquiry” rather than a division of kind. The complete project can have different methodological approaches, with some emphasizing academic and others emphasizing artistic research—with potential corresponding implications for the length or intensity of either part. Any relevant distinctions should be made and approved by the advisors before submission of the final project proposal. <u>Academic Research: Thesis</u> The thesis is a written document that articulates the theoretical framework and research questions of the overall project. It provides a critical review of relevant literature and contextualization with respect to other artistic and theoretical positions. It follows a critical methodology based on reference, interpretation, and analysis. The thesis must be coherent and follow academic standards, but it can also involve a level of experimentality. Based on academic methodologies, it represents one aspect of the total research project. The thesis must have a minimum of 25 standard pages. <u>Artistic Research: Art or Design Work</u> The artistic research work(s) can be completed in any media including film, photography, graphic design or other design objects, illustration, performance, multimedia installations, digital art, a game, a novel, collection of poems, or any other form of expression relevant to the research project. It can be interwoven with the thesis. In any case, it should reflect considerations also developed in the academic research and show a high level of technical skill as well as a nuanced and innovative understanding of the chosen artistic medium or media. For further information, please refer to § 21 of the study and examination regulations.			
Learning Outcomes / Competencies			
The Masterproject and Thesis should demonstrate that the student is able to independently define a problem from the subject within a specified period of time and to work on it independently using the methods of the subject and has acquired comprehensive, independentl			

reflective and aesthetic knowledge and skills in the respective subject area. It should demonstrate that the candidate has developed an identity as an author who understands their artistic and creative practice as research and is able to reflect on and take responsibility for the social and political relevance of their practice. On the basis of their comprehensive, detailed and critical understanding of the respective subject area and the inclusion of current technological, artistic and scientific positions, they demonstrate the ability to develop and solve independent questions for a research-oriented artistic and creative practice.

Assessment Methods

The final presentation involves an oral defense where students present their works to peers and faculty as well as in a public exhibition. The oral defense includes a thirty-minute presentation, followed by 15 minutes of questions. The final presentation can follow along the lines of traditional academic norms, but it can also explore other methodologies or forms of expression.

Prerequisites for ECTS-Credits

Pass the module assessment: Presentation, Oral Exam, Thesis (P, OE, TH)

Significance of Module Grade for Final Grade

8 points

Research and Networking II (RN II)

Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
3	each semester	8	240 (90/150)
Courses			Course Type Allocation
Lecture Series/Workshop Realization			Workshop Mandatory
Writing Applications for Jobs and Funding			Seminar Mandatory
Design and Art as Cooperation (Final Project)			Workshop Mandatory
Prerequisite Subjects			Teaching Methods
Research and Networking I			self-study, co-teaching, teamwork

Module Content

Lecture Series/Workshop Realization

This course follows directly the course “Student Organized Lectures / Workshops I” and is the continuation of the project discussed and developed in the previous semester.

During the semester, students will be required to take care of all of the details surrounding the event, including communication and advertisement, preparing the venue (buffet, sound, video...), but also on the level of content, introducing the speakers / workshop leaders, keeping in mind to encourage Q&A sessions, foster discussions, and consider creating a situation conducive to networking opportunities between or after the lectures.

Writing Applications for Jobs and Funding

This course concentrates on the formalities of writing an application (while at the same time of course not neglecting the importance of interesting content!!!). Often there can be disagreements about what is good to include in an application, but there are some things that

one should always take into consideration. Most of all, like all human activities, applying for jobs and funding is something that must be practiced in order to be learned.

Design and Art as Cooperation (Final Project)

During this workshop held at the beginning of the final semester, students are expected to work with their own final projects as the basis for cooperation. Students are encouraged to look at their work through the prism of their peers and the instructor, thinking together about how one might further develop their work.

Learning Outcomes / Competencies

Lecture Series/Workshop Realization

The students learn how to organize and carry out a conference or similar event in a responsible position. They are able to lead discussions, summarize and relate presentations, lead panels, give introductory speeches.

Writing Applications for Jobs and Funding

Students learn to write effective applications for jobs, scholarships, and grants. Such practical questions as working with Excel for spreadsheets and budgets, formatting, as well as other formal questions will be discussed. Students will have a good understanding of the questions and issues that define a good application.

Design and Art as Cooperation (Final Project)

Students should use the input from the course to challenge but also further develop their final project.

Assessment Methods

Students must document their contribution to the organization of the event. This along with entire event will be discussed in a group after the lecture event is completed.

Students submit a mock application for a job, a research grant and scholarship (3 applications) based on their own biography and on real jobs and grants. At the end of the semester, the applications are discussed with the mentoring teacher, with one guest, and with the other students.

Prerequisites for ECTS-Credits

Active participation, pass the module assessment

Significance of Module Grade for Final Grade

0 points (pass/fail)

Preliminary Semester

(for Students with 180 ECTS-Credits)

Introduction to Studies and Project Development (I-PDP)			
Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
0	each semester	12	360 (25,5/334,5)
Courses			Course TypeAllocation
Tutorium and Development			TutoriumMandatory
Presentation			PresentationMandatory
Prerequisite Subjects			Teaching Methods
---			Project work, mentoring, self-study
Module Content			
The project development and presentation modules serve as a forum and nodular point for the rest of the study program—bringing together and showcasing the work done in courses throughout the curriculum. The individual project work takes place in close supervision in the tutorial: Students choose an advisor from the specializations offered: <i>photography, film, graphic design, illustration, XR, games, media arts, artistic research</i>. Over the course “Tutorium and Development” of the semester, they are required to meet with their advisors to discuss their projects and research. There are three preliminary presentations: One during the first week, the other during the 7th and the third presentation at the end of the semester that will be shown in public (module assessment). Students are expected to make use of the workshops, tutors, etc. on their own to develop their projects and have them ready for presentation. In case of visiting the preliminary semester, students prepare the foundations for the development of their project in a smaller mini-project.			
Learning Outcomes / Competencies			
Students learn about developing a project—especially focusing on contextualizing it within a broad intellectual and aesthetic context. Here students will be advised as to what other courses they take and what other skills they need to develop. Students should develop their understanding of the interrelatedness of technical, conceptual, and contextual understanding. The artists’ and designers’ technical skills, mastery of their medium, and craftsmanship should grow out of an awareness of historical and contemporary practice related to their projects. Students learn to present their work in an efficient, unique and interesting way. They learn how to give each other feedback and take the feedback of others seriously.			
Assessment Methods			
The group of professors with diverse perspectives will judge the works and provide written feedback to each student using different criteria: intellectual growth and development of the project, originality and innovation, critical thinking and research, historical and contemporary contextualization as well as technical realization.			

In addition to the presentation, students are expected to write a short paper (2-3 pages, i.e. 3600-5400 characters) that describes their work and the process of its coming into being. The paper must contain at least 5 theoretical and at least 3 artistic points of reference.	
Prerequisites for ECTS-Credits	Significance of Module Grade for Final Grade
Take part in the 3 presentations and pass the module assessment: Presentation (P)	0 points (pass/fail)

Introduction to Experimentation and Techniques (I-ET)				
Module Instructor(s):			Department Leader	
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)	
0	each semester	4	120 (60/60)	
Courses			Course Type	Allocation
Interdisciplinary Workshop Week			Workshop	Mandatory
Workshop Experimental World Building			Workshop	Elective
Experimental Documentary Practice			Workshop	Elective
Prerequisite Subjects			Teaching Methods	
--			teamwork, self-organization, discussion	
Module Content				
This module includes two week-long intensive courses per semester each with 2 ECTS that take place at pre-determined intervals throughout the semester. There are two different types of courses: • Interdisciplinary Workshops • Practice-based Workshops (students will be offered as courses stressing either <i>Experimental World Building</i> or <i>Experimental Documentary Practice</i>) The content offered each workshop is different—often with guest lecturers from outside the school teaching. The courses are short and intense and should challenge the students with new ideas and approaches as much as inspire them to further develop their own work. <u>Interdisciplinary Workshops</u> Students chose from a large pool of workshop courses offered in the BA and MA programs. The week-long courses are taught solely by guest lecturers invited from all around the world. Here the students are encouraged to move outside of their comfort zone, taking courses in subject areas they might never have explored before or developing new skills that would compliment their own practice in unexpected ways. Each workshop week throughout the study program includes a wide variety of different lecturers and professors from all around the world. <u>Practice-based Workshops:</u> <u>Workshop Experimental World Building</u> How are emerging technologies changing the way we think, work, and live together? How do we				

integrate our lives and work into the systems and structures that surround us, but also how might we BUILD the future world we plan to inhabit? Here we concentrate on constructing systems, models, and prototypes that reflect, benefit, and criticize the world we live in. From the standpoint of the media and techniques used, research and projects will involve animation, graphic design, VR, AR, UX, UI design, and various forms of post-production. We will experiment with such technologies as motion capturing, image recognition, geo-localization, 3D modelling. Topics will range from CI guides, scrollytelling, kinetic typography, to data visualization, etc.

World building can imply many different things. It can be understood in terms of media or processes used, but it can also be understood as the construction of reality in fictional or semi-fictional worlds. It is often associated with the genres of science fiction or fantasy, but world building is an important part of all forms of storytelling, including mythology, history, or cultural anthropology. In a commercial context, world building can also be understood along the lines of design, where architecture and environmental design or corporate identity and branding are understood as constructions of a specific reality.

Experimental Documentary Practice

Through capturing images (and sounds) of people, places, things and events, artists and designers observe and explore reality, documenting and chronicling the world around us. Working between journalistic and experimental methodologies, lens-based practices (photography, video), illustration, and audio recording will be at the heart of these workshops. With documentary film/video, photo-journalism, experimental film and photography, illustration all understood both as techniques and in phenomenological terms of exploring a certain relationship to the world.

Learning Outcomes / Competencies

Interdisciplinary Workshop Week (5-day Workshop)

The interdisciplinary workshops challenge students in a wide variety of ways—with each outcome dependent on the respective course and background of the students. Exploring new techniques or intellectual horizons lies at the heart of what should be communicated.

Workshop Experimental World Building or Experimental Documentary Practice (5-day Workshop)

The intensive workshops are designed to support and challenge the students' projects. Students should develop their understanding of the interrelatedness of technical, conceptual, and contextual understanding. The artists' and designers' technical skills, mastery of their medium, and craftsmanship should grow out of an awareness of historical and contemporary practice related to their projects. The results of the process should be evident in their work and in their ability to articulate this process.

Assessment Methods

Presentation of the results at the end of each workshop and a short paper (c. 900-1,800 characters) that reviews the process of the workshops all together and describes the work.

Prerequisites for ECTS-Credits

Take part in the 2 presentations and pass the module assessment:
Presentation and Research Concept (PRC)

Significance of Module Grade for Final Grade

0 points (pass/fail)

General Courses (I-GC)			
Module Instructor(s):			Department Leader
Semester	Module frequency	ECTS-Credits	Workload (Contact Hours/Self-Study Time)
0	each semester	14	420 (129/291)
Courses		Course Type	Allocation
Theorie Colloquium		Colloquium	Elective
Design Colloquium		Colloquium	Elective
Lab Course		Lab Course	Mandatory
Lab Course		Lab Course	Mandatory
Design Course		Design Course	Mandatory
Design Course		Design Course	Mandatory
Prerequisite Subjects		Teaching Methods	
--		Co-teaching, discussion, practical exercise	
Module Content			
Together with their advisors, students chose from the entire catalogue of courses. Students who come from an academic background are encouraged to take art and design courses, whereas students from an artistic/design background are encouraged to take academic courses. <u>Theory colloquium</u> The theory colloquium teaches and discusses the fundamentals of the humanities in the fields of media studies, image and film studies, cultural studies and postcolonial studies. <u>Design colloquium</u> In the design colloquium, current artistic and creative positions in the fields of new media, film & video and visual communication are presented and discussed. <u>Lab course / Design course</u> The design courses teach the basics of design and the workshop courses teach the basics of technology.			
Learning Outcomes / Competencies			
Students have expanded their individual technical, theoretical, art and design skills.			
Assessment Methods			
Assignment (AS), Term Paper (TP) or Presentation with submitted Version (PSV)			
Prerequisites for ECTS-Credits			Significance of Module Grade for Final Grade
Active participation, Practical Exercise, pass the module assessment			0 points (pass/fail)