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Status: 27.03.2024

# Module catalog

Bachelor's degree program (B.A.)  
Digital storytelling (DS)

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**List of abbreviations****General abbreviations:**

SWS Semester hours per week  
CP credit points according to the European Credit Transfer System (ECTS)  
NN Not nominated

**Forms of teaching:**

V Lecture  
Ü Exercise  
S Seminar  
L Laborator  
P y Project

**Forms of examination:**

KL90 Exam with duration: 90 min.  
HA Term paper  
PR Presentation  
PA Project work  
EW Draft  
SB Study book  
MP Oral examination  
BA Bachelor thesis  
KO Colloquium

### 1. Semester

No: <b>DS 1.1:</b>	Compulsory module: <b>Basics of media studies</b>	Language: <b>German</b>		Credits: <b>6</b>	
		Frequency: <b>annually in the WS</b>		Semester location: <b>1</b>	
		Workload: <b>180 h</b>		Examination form: <b>KL90   HA   MP   SB</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>75 h</b>	Self-study: <b>105 h</b>		
events		Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)
<b>Scientific work and self-management</b>		<u>Dr. Heike Hümme M.A.</u>		<b>V</b>	<b>1</b>
<b>Media history</b>		<b>Dr. Heike Hümme M.A.</b>		<b>V</b>	<b>2</b>
<b>Media aesthetics</b>		<b>Dr. Heike Hümme M.A.</b>		<b>V</b>	<b>2</b>
This module is used for the following degree programs: DS					
<p>Contents</p> <p><b>Scientific work and self-management</b></p> <ul style="list-style-type: none"> <li>- Scientific work [citation Harvard / Chicago; structure   requirements for seminar papers and bachelor theses]</li> <li>- Planning and presentation methods</li> <li>- Time and self-management / Methods and exercises for self-help</li> </ul> <p><b>Media history</b></p> <ul style="list-style-type: none"> <li>- Change, functionality and significance of the media</li> <li>- Media history as the empirical history of mass media and their (artistic) content and technology-related history of the dissemination of technical devices and their intentions</li> <li>- Media forms and their relevance in a social context</li> <li>- Transmission and storage technologies   networks   interactive media and virtual worlds</li> <li>- Media ethics - social responsibility of media professionals</li> </ul> <p><b>Media aesthetics</b></p> <ul style="list-style-type: none"> <li>- Introduction to Aesthetics   Media Aesthetics</li> <li>- Tools of interpretation and types of film and media analysis</li> <li>- Media reception   reception aesthetics</li> <li>- Further considerations based on media theory texts and essays</li> </ul>					
<p>Learning objectives and skills to be taught</p> <p><b>Scientific work and self-management</b></p> <p>This course focuses on teaching and applying the standardized, formal basics of academic work. Students are also given an overview of time and self-management methods in order to counter the feeling of stress, hectic pace and excessive demands in everyday study and later work life with the skills and abilities learned here for better self-regulation.</p> <p><b>Media history</b></p> <p>In media history, students gain an insight into the most important developments. These are traced and linked to central questions of media studies, which often have their origins in art. In this way, they learn how different societies have developed specific media in cultural-historical processes. Among other things, questions about the role of the mediatized public sphere in controlling social change, the type and extent to which society is influenced by certain developments in media technology and changes in media use in general are of great importance. Looking back at historical facts also improves students' ability to evaluate current media conditions and sharpens their awareness of media that seem long outdated and can be rediscovered in a creative and design context.</p> <p><b>Media aesthetics</b></p> <p>The overarching aim of the Media Aesthetics lecture is to provide students with efficient methods for assessing audiovisual and interactive works so that they can use them as a tool for critical reflection and engagement with media content. An introduction to the basics of aesthetics, based on an understanding of semiotics, provides analytical tools with which students acquire the ability to derive qualitative assessment categories for the critical evaluation of their own work.</p>					

The acquisition of knowledge, idea-finding processes, cultural-aesthetic roots, immersive characteristics of technical-media implementation - all these are topics of this course, which students experience using selected examples. Media aesthetics - understood as self-awareness of the natural and technical mediation of human perception and emotional appeal to recipients.

Literature and working materials

### Scientific work and self-management

Balzert, Helmut | Schäfer, Christian | Schröder, Marion | Kern, Uwe (2017): Scientific work. Science, sources, artefacts, organization, presentation. Herdecke/Witten

Bischof, Klaus | Bischof, Anita (2023): Self-management. Freiburg i. Breisgau, 6th edition

Brauner, Detlev | Vollmer, Hans-Ulrich (2022): Successful scientific work. Berlin, 3rd edition

Esselborn-Krumbiegel, Helga (2021): From the idea to the text. A guide to academic writing. Paderborn, 6th edition

Fischer-Epe, Maren | Epe, Klaus (2019): Self-coaching: background knowledge, suggestions and exercises for personal development. Reinbek near Hamburg, 6th edition

Rustler, Florian (2023): Denkwerkzeuge der Kreativität und Innovation: das kleine Handbuch der Innovationsmethoden. St. Gallen, 12th edition

### Media history

Birkner, Thomas (2023): Medialization and mediatization. Baden Baden. 3rd edition

Böhn, Andreas | Seidler, Andreas (2014): Media history: an introduction. Tübingen, 2nd edition

Bösch, Frank: Media history (2019): from Asian book printing to the computer. Frankfurt | New York, 2nd edition Fahlenbach,

Kathrin (2019): Media, history and perception: an introduction to media history. Wiesbaden Faulstich, Werner (2006): Media history: From the beginnings to 1700. Göttingen

Faulstich, Werner (2006): Media History: From 1700 to the 3rd Millennium. Göttingen

Hörisch, Jochen (2016): A History of the Media: from the Big Bang to the Internet. Frankfurt/Main, 5th edition

Wenzel, Horst (2008): Media history before and after Gutenberg. Darmstadt, 2nd edition

### Media aesthetics

Benjamin, Walter (2002): Writings on Media Aesthetics. Frankfurt/Main

Benjamin, Walter (2007 [1999]): The Work of Art in the Age of its Reproducibility. Frankfurt/Main

Düwell, Susanne (2023): Medienkritik und Wirkungsästhetik: Diskurse über Rezeptionseffekte [1750 bis heute]. Berlin

Engenhardt, Marc | Löwe, Sebastian (2022): Design and Artificial Intelligence. Theoretical and practical foundations of design with machine-learning systems. Basel

Flusser, Vilém (2008): Media Culture. Frankfurt/Main

Grabbe, Lars C. | Held, Tobias, Wagner, Christiane [eds.] (2023): Art, design and the "mechanized aesthetic". Marburg

Grabbe, Lars C. | Rupert-Kruse, Patrick | Schmitz, Norbert M. [eds.] (2015): Image and interface: on the sensory perception of digital visuality. Darmstadt

Mitchell, William J.T. (2008): The life of images. A theory of visual culture. Munich Rötzer,

Florian (1991): Digital Appearance. Aesthetics of electronic media. Frankfurt/Main

Schnell, Ralf: Media Aesthetics (2000). On the history and theory of audiovisual forms of perception. Stuttgart | Weimar

Wiemer, Serjoscha (2014): The open interval. Media theory and aesthetics of the video game. Paderborn

<b>No:</b>  <b>DS 1.2:</b>	<b>Compulsory module:</b>  <b>Basics of journalistic methods</b>	<b>Language:</b> <b>German</b>		<b>Credits:</b> <b>6</b>	
		<b>Frequency:</b> <b>annually in the WS</b>		<b>Semester location:</b> <b>1</b>	
		<b>Workload:</b> <b>180 h</b>		<b>Examination form:</b> <b>SB / PA / HA / PR</b>	
	<b>Prerequisites for participation:</b> <b>none</b>	<b>Presence:</b> <b>60 h</b>	<b>Self-study:</b> <b>120 h</b>		
<b>events</b>		<b>Lecturer/team of lecturers (responsible for the module)</b>		<b>Teaching and learning methods</b>	<b>Scope (SWS)</b>
<b>Basics of journalistic methods</b>		<b><u>Prof. Dr. Marc-Christian Ollrog,</u></b> <b>Jens Martens M.A.</b>		<b>V + Ü</b>	<b>4</b>

This module is used for the following degree programs: DS

Contents

### **Fundamentals of Journalistic Methods**

#### **Introduction to Journalism:**

- Basics of journalism
- Theories, methods and findings in journalism
- Professional field of journalism
- Work routines: editorial structures and social action
- Journalism and its audience
- Journalism and power
- Current debates on quality, participation, ethics and the future of journalism

#### **Journalistic forms of presentation:**

- Journalistic genre theory
- Fact-based and opinion-based forms of presentation
- Topic generation

#### **Methodical research:**

- Systematic indexing of the search according to various search approaches
- Dealing with sources & information
- Independent fact checking

#### **Text workshop:**

- journalistic copywriting
- Texts for images, voice-over texts for AV contributions

Learning objectives and skills to be taught

### **Fundamentals of Journalistic Methods**

#### **Introduction to Journalism:**

Students will be able to distinguish the phenomenon of journalism from other fields of mass communication and clarify both the similarities and differences. They learn to analyse the allocation of functions to journalism in social systems - in each case in relation to the form of organization and rule - and reflect on journalistic work in organizations (editorial structures) and in freelance work. In this way, students practise the self-image of journalistic production methods between economic reality and social demands and learn about the special features of working in journalistic practice.

#### **Journalistic forms of presentation:**

Students can recognize and explain the different journalistic forms of presentation. They recognize topics with regard to their suitability for different genres. In the exercises, students produce their own journalistic texts such as news items, reports, commentaries, features, columns or essays and develop their own ideas for topics. Particular attention is paid to the varying degree of subjectivity from one form of presentation to the next.

#### **Methodical research:**

Students recognize the different communication situations and can differentiate between them. Various research strategies for different situations are practiced and planned using sample research. Students are able to deal with different sources and informants. Students can carry out an independent fact check and assess the research quality of professional texts.

**Text workshop:**

Students gain their first experience with journalistic texts, in particular copywriting for images, i.e. creating voice-over texts for audiovisual and interactive contributions.

Literature and working materials

**Fundamentals of Journalistic Methods****Introduction to Journalism:**

Altmeppen, Klaus-Dieter | Arnold, Klaus (2012): Journalism. Munich

Friedl, Christian (2013): Hollywood in everyday journalism. Storytelling for successful stories: a practical book. Wiesbaden Jandura, Olaf [ed.] (2011). Methods of journalism research. Wiesbaden

Lampert, Marie | Wespe, Rolf (2021): Storytelling for journalists: How do I build a good story? 5th edition Meier, Klaus (2018): Journalism studies. Stuttgart, 4th edition

Osing, Tim (2022): Digital journalism in practice: basics of online research, storytelling and data journalism. Wiesbaden Pürer, Heinz (2004): Practical Journalism. Press, radio, television, online. Constance, 5th edition

Radü, Jens (2019): New Digital Storytelling: Demand, use and quality of multimedia stories. Baden-Baden Sturm, Simon

(2013): Digital storytelling. An introduction to new forms of quality journalism. Wiesbaden Schach, Annika. (2017):

Storytelling: Stories in text, image and film. Berlin

Weischenberg, Siegfried (2004/2013): Journalistik, 2 vols, Wiesbaden, 3rd edition

**Journalistic forms of presentation:**

Haller, Michael (2020). The reportage. Constance, 7th edition

Heijnk, Stefan (2017): Digital storytelling: And what's next? Evolution of forms in the digital narrative space using the example of reportage. Storytelling: Stories in text, image and film, pp. 157-173

Heywinkel, Mark (2023). Developing digital formats. Constance

Hooffacker, Gabriele (2017). LaRoche's introduction to practical journalism. Wiesbaden, 20th edition Mast,

Claudia (2012): ABC of journalism. Constance

Neuberger, Christoph (2013). Fundamentals of journalism. Wiesbaden

Schalkowski, Edmund (2011): Commentary, gloss, criticism. Constance

**Methodical research:**

Burkhardt, Steffen [ed.] (2014): Practical Journalism. Munich Haller,

Michael (2008): Recherchieren. Constance, 7th edition

Ludwig, Johannes (2017). Investigative research. Constance, 3rd edition

No: <b>DS 1.3:</b>	Compulsory module: <b>Basics of interactive design</b>	Language: <b>German</b>		Credits: <b>6</b>	
		Frequency: <b>annually in the WS</b>		Semester location: <b>1</b>	
		Workload: <b>180 h</b>		Examination form: <b>EW / PA / PR / SB</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>60 h</b>	Self-study: <b>120 h</b>		
events		Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)
<b>Basics of interactive design</b>		<b>Prof. for interactive media technologies</b> <b>NN</b>		<b>V + Ü</b>	<b>4</b>
This module is used for the following degree programs: DS					
<p>Contents</p> <p><b>Basics of interactive design Basics of design:</b></p> <ul style="list-style-type: none"> <li>- Shape, surface, format, shape contrasts</li> <li>- Design laws and visual perception aspects</li> <li>- Typeface and typography</li> <li>- Color, color systems, color contrasts</li> <li>- Composition theory</li> </ul> <p><b>Interaction basics:</b></p> <ul style="list-style-type: none"> <li>- Affordances and signifiers</li> <li>- Mental models</li> <li>- User interface metaphors</li> <li>- Interactive prototypes</li> <li>- Interactive sketching with JavaScript</li> </ul>					
<p>Learning objectives and skills to be taught</p> <p><b>Basics of interactive design Basics of design:</b></p> <p>Through basic experiences with composition, form, rhythm, perspective, color and contrasts, students can understand and apply these design parameters. Using exercises and illustrative examples, they will learn the connection between the basic design components in visual interaction and can thus build a bridge to working with digital media. Imagination and creative thinking are actively used and trained. This enables them to develop simple creative works according to formal-aesthetic rules and to assess them according to quality criteria.</p> <p><b>Interaction basics:</b></p> <p>Students develop a basic understanding of interaction design principles such as feedback, affordance and consistency. They discuss the function of mental models and metaphors in interaction design. With the help of software for digital and interactive prototypes (e.g. Figma), they apply the principles they have learned and evaluate their effect. In low-threshold exercises, they playfully learn to use programming code as a design tool.</p> <p>At the end of the module, students will be able to develop a simple design concept for a prototype application and sketch it interactively with code.</p>					
<p>Literature and working materials</p> <p>Arnheim, Rudolf (2003): The power of the center: A compositional theory for the visual arts. Cologne, 2nd edition</p> <p>Düchting, Hajo (2008): Grundlagen der künstlerischen Gestaltung: Wahrnehmung, Farben- und Formenlehre, Techniken. Cologne, 2nd edition</p> <p>Gekeler, Hans (2010): Handbook of color: systematics, aesthetics. Cologne, 2nd edition</p> <p>Groß, Benedikt (2018): Generative Design: Creative Coding on the Web Designing, Programming and Visualizing with Javascript in p5.js. Mainz</p> <p>Gurney, James (2010): Color and Light: a guide for the realist painter. Kansas</p> <p>Heimann, Monika (2020): How design works: principles of successful design - advertising psychology, visual perception, campaigns. Bonn, 4th edition</p> <p>Heller, Eva (2022): How colors work: Color psychology. Color symbolism, creative color design. Reinbek near Hamburg, 10th edition</p> <p>Itten, Johannes (2020): The art of color. Subjective experience and objective recognition as paths to art. Freiburg i. Breisgau, 8th edition</p>					



Küppers, Harald (2004): The basic law of color theory. Cologne, 10th edition

McCarthy, Lauren | Fry, Benjamin | Reas, Casey (2016): Make: Getting Started with p5.js: Making Interactive Graphics. San Francisco

Zuffo, Dario (2003): The basics of visual design. Sulgen, 4th edition

No: <b>DS 1.4:</b>	Compulsory module: <b>Basics of moving image technology</b>	Language: <b>German</b>		Credits: <b>6</b>	
		Frequency: <b>annually in the WS</b>		Semester location: <b>1</b>	
		Workload: <b>180 h</b>		Examination form: <b>EW / PA / PR / SB</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>60 h</b>	Self-study: <b>120 h</b>		
events		Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)
<b>Basics of moving image technology</b>		<b>Prof. for audiovisual Media technologies NN</b>		<b>V + Ü</b>	<b>4</b>
This module is used for the following degree programs: DS					
<p>Contents</p> <p><b>Basics of moving image technology</b></p> <p><b>Basics: Production of moving image content</b></p> <ul style="list-style-type: none"> <li>- Mobile broadcast technology</li> <li>- Light and vision</li> <li>- Camera technology</li> <li>- Basics of audio technology in the moving image sector</li> </ul> <p><b>Basics: Post-production of moving image content</b></p> <ul style="list-style-type: none"> <li>- Video editing</li> <li>- Focus on different software</li> <li>- Basics of audio technology in the post-production area of moving image technology</li> </ul>					
<p>Learning objectives and skills to be taught</p> <p>The skills to be taught should include the basics of technical AV production. Students should be familiar with the basic design principles of digital video cameras and deepen this knowledge in practical exercises. They will learn the basics of the production and post-production of moving image and audio content. They will be able to operate professional AV equipment (cameras, sound, tripods, audio recorders, etc.) and use it under real filming and recording conditions. Technical, physical-optical and acoustic basics are taught for this purpose. Students will be familiarized with common post-production software and will be able to produce their first short journalistic moving image and audio formats (e.g. NIFs) independently at the end of the seminar.</p>					
<p>Literature and working materials</p> <p>Bühler, Peter   Schlaich, Patrick   Sinner, Dominik (2018): AV media - film design, audio technology, video technology. Berlin</p> <p>Dickreiter, Michael   Dittel, Volker   Hoeg, Wolfgang   Wöhr, Martin [Eds.] Handbuch der Tonstudientechnik. Berlin, 9th edition</p> <p>Dickreiter, Michael (2003): Mikrofon - Aufnahmetechnik. Stuttgart, 3rd edition</p> <p>Friesecke, Andreas (2014): The audio encyclopedia. A reference work for sound engineers. Munich, 2nd edition</p> <p>Hering, Ekbert   Endres, Julian   Gutekunst, Jürgen [Eds.] (2021): Electronics for Engineers and Scientists. Berlin, 8th edition Heyna,</p> <p>Arne   Briede, Marc (2003): Data formats in the media sector. Leipzig</p> <p>Schmidt, Ulrich (2013): Professional video technology. Berlin, 6th edition</p> <p>Stolz, Dieter (2019): Computergestützte Audio- und Videotechnik - Multimediatechnik in der Anwendung. Berlin, 3rd edition</p> <p>Webers, Johannes (2007). Handbook of film and video technology. Poing, 8th edition</p> <p>Weinzierl, Stefan (2008): Handbook of Audio Technology. Berlin</p>					

No: <b>DS 1.5:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>
	<b>Basics of interactive technologies</b>	Frequency: <b>annually in the WS</b>		Semester location: <b>1</b>
		Workload: <b>180 h</b>		Examination form: <b>EW / PA / PR / SB</b>
		Prerequisites for participation: <b>none</b>	Presence: <b>60 h</b>	
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)
<b>Basics of interactive technologies</b>	<b>Prof. for interactive media technologies NN</b>		<b>V + Ü</b>	<b>4</b>
This module is used for the following degree programs: DS				
Contents <ul style="list-style-type: none"> <li>- Tools for web development</li> <li>- Introduction to the HTML markup language</li> <li>- Introduction to the styling language CSS</li> <li>- Introduction to the JavaScript programming language</li> <li>- Manipulation of the Document Object Model (DOM)</li> <li>- Image, video, audio and 3D formats on the web</li> <li>- Responsiveness</li> <li>- Sustainability in web development</li> </ul>				
Learning objectives and skills to be taught <p>This module provides an introduction to media programming. Students learn the basics of the dominant programming languages for the web: HTML, CSS and Javascript. They apply the basic knowledge of programming for the web in practical exercises and can transfer the basic principles to new requirements. Students can technically analyze existing websites and develop their own solutions for simple, responsive websites.</p>				
Literature and working materials <p>Balzert, Heide (2017): Basic knowledge of web programming: XHTML, CSS, JavaScript. Berlin, 2nd edition          Castro, Elizabeth   Hyslop, Bruce (2014): Practical course HTML5 &amp; CSS3: Professional websites from the start. Heidelberg, 3rd edition          Greenwood, Tom (2021): Sustainable Web Design, New York          Marcotte, Ethan (2014): Responsive Web Design, New York, 2nd edition</p>				

## 2. Semester

No: <b>DS 2.1:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>	
	<b>Media impact</b>	Frequency: <b>annually in SS</b>		Semester location: <b>2</b>	
		Workload: <b>180 h</b>		Examination form: <b>KL90   HA   MP   SB</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>56 h</b>	Self-study: <b>124 h</b>		
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>Media analysis and media psychology</b>	Prof. Dr. Denise Sommer		<b>V</b>	<b>2</b>	
<b>Empirical research methods</b>	<b>Prof. Dr. Denise Sommer</b>		<b>V</b>	<b>2</b>	
This module is used for the following degree programs: DS					
Contents					
<p><b>Media analysis and media psychology</b></p> <ul style="list-style-type: none"> <li>- Media use and the effects of media on the cognition, emotions and behavior of individuals</li> <li>- Theories and methods of media use and media effects research</li> <li>- Examining the opportunities and risks of digital change and its impact on the individual and society as a whole</li> <li>- Theory and psychology of perception</li> <li>- Narration and emotional reception experience</li> <li>- Reception aesthetics</li> <li>- Market and advertising psychology</li> <li>- Selected examples and fields of application (e.g. violence research, addiction, media competence and education, etc.)</li> </ul> <p><b>Empirical research methods</b></p> <ul style="list-style-type: none"> <li>- Development of research questions</li> <li>- Selection procedure, hypothesis formation and operationalization</li> <li>- Social science methods such as surveys, observations and content analysis (quantitative &amp; qualitative), experimental designs</li> <li>- Data organization and data management</li> <li>- Research quality criteria and quality standards</li> <li>- Presentation and evaluation of the research results</li> </ul>					
Learning objectives and skills to be taught					
<p><b>Media analysis and media psychology</b></p> <p>In view of the 'communicative noise' in the digital age, we are not only surrounded by a multitude of different media, but these also challenge us all in different ways due to their different modes of action. Students learn to find answers to questions about how the constant presence of media shapes our social interaction, what opportunities and risks it poses for our society and how much it changes our social behavior. The effects of our own ubiquity are also questioned in dialog with the students.</p> <p>However, the focus of the lecture is on perception: students learn about the effects of the perceptual process itself, but in particular they are encouraged to reflect on the subjective appeal of their own senses. They are familiar with important basic psychological concepts and approaches and their significance for researching the effects of public communication. They will be familiar with key impact theories and will be able to describe them in their own words and explain them using examples. Reflecting on this, they will be able to take greater account of the knowledge of individual perception and reception in their own creative project ideas.</p> <p><b>Empirical research methods</b></p> <p>Students learn the basic methods and instruments of social research. In addition to general empirical working techniques, knowledge of research planning, objects of investigation and survey instruments is taught. Students also learn the principles to be observed when evaluating and documenting the findings. By applying selected data collection methods to specific questions of media research, they reflect on the scientific work process and the classification of empirical findings in theoretical contexts. They are able to evaluate empirical studies and apply the results of these studies to their work.</p>					

Literature and working materials

### **Media analysis and media psychology**

Arnold, Florian (2016): Philosophy for designers. Stuttgart

Bonfadelli, Heinz | Friemel, Thomas (2014): Media effects research. Constance, 5th edition Feige,

Daniel Martin (2018): Design: A philosophical analysis. Berlin

Fischer, Carolin | Wehinger, Brunhilde [ed.] (2018): The Reader as Subject of Aesthetic Reflection - from Kant to Interactive Fiction. Tübingen

Früh, Werner | Frey, Felix (2014): Narration and storytelling, theory and empirical findings. Cologne

Gegenfurtner, Karl. R. [ed.] (2015): Perceptual psychology: The basic course. Berlin, 9th edition

Gonser, Nicole [ed.] (2018): The public (added) value of media: Public value from the audience's perspective. Wiesbaden

Heimann, Monika (2020): How design works: principles of successful design - advertising psychology, visual perception, campaigns. Bonn, 4th edition

Hofmann, Martin Ludwig (2019): Neuro Design: What design and marketing can learn from neuroscience and psychology. Munich Jäckel,

Michael (2019): Media effects. An introductory study book. Wiesbaden, 2nd edition

Schönhammer; Rainer (2013): Introduction to the psychology of perception: senses, body, movement. Vienna, 2nd edition

Schenk, Michael (2012): Media effects research. Tübingen, 3rd edition

Stoellger, Philipp | Kumlehn, Martina [eds.] (2018): Deutungsmacht des Bildes: wie Bilder glauben machen. Würzburg

Trepte, Sabine | Reinecke, Leonard | Schwäwel, Johanna (2021): Media Psychology. Stuttgart, 3rd edition

### **Empirical research methods**

Döring, Nicola (2023): Research methods and evaluation in the social and human sciences. Berlin, 6th edition Häder,

Michael (2015): Empirical social research - An introduction. Wiesbaden, 3rd edition

Kleemann, Frank | Krähnke, Uwe | Matuschek, Ingo (2013): Interpretative Social Research - An Introduction to the Practice of Interpretation. Wiesbaden, 2nd edition

Mayer, Horst Otto (2013): Interview and written survey: Basics and methods of empirical social research. Munich, 6th edition Mayring, Philipp

(2011): Qualitative Content Analysis: Basics and Techniques. Weinheim and Basel, 11th edition

Schnell, Rainer | Hill, Paul B. | Esser, Elke (2023): Methods of empirical social research. Munich, 12th edition

No:  <b>DS 2.2:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>	
	<b>Audiovisual storytelling</b>	Frequency: <b>annually in the WS</b>		Semester location: <b>2</b>	
		Workload: <b>180 h</b>		Examination form: <b>EW / PA / PR</b>	
		Prerequisites for participation: <b>none</b>	Presence: <b>56 h</b>		Self-study: <b>124 h</b>
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>Audiovisual storytelling</b>		<b>Prof. for Audiovisual Media Technologies NN</b>		<b>V + Ü</b>	<b>4</b>
This module is used for the following degree programs: DS					
Contents <ul style="list-style-type: none"> <li>- Students develop, design and realize their own journalistic AV projects (magazine articles, short reports and short documentaries).</li> <li>- Technical specifics of journalistic media production</li> <li>- Practical management of journalistic production processes</li> <li>- Realistic, journalistic content production for AV media channels</li> <li>- Topic identification, research and production of articles</li> <li>- Quality assurance, control and management of content production</li> <li>- Editorial management</li> </ul>					
Learning objectives and skills to be taught <p>The focus is on audiovisual storytelling as a preliminary stage to trans- and cross-media or serial storytelling. Students produce their own AV formats under realistic conditions, go through the classic stages of editorial management (such as editorial meetings, topic conferences, rough cut and text approvals, CVD, chief editor, fact-checking) and develop topic ideas, plan research and produce their contributions. They also check and evaluate the quality of their fellow students' contributions and make suggestions for revisions. At Ostfalia University, students produce trimedial articles for the student medium Campus38.de under realistic conditions</p>					
Literature and working materials <p>Dowling, David Oakey (2022): Interactive documentary and the reinvention of digital journalism, 2015-2020. Convergence, 28(3), pp. 905-924</p> <p>Eick, Dennis (2014): Digital storytelling: The dramaturgy of new media (Praxis Film, vol. 81). Constance</p> <p>Ettl-Huber, Silvia (2019): Storytelling in journalism, organizational and marketing communication. Wiesbaden</p> <p>Friedl, Christian (2017): Hollywood in everyday journalism. Storytelling for successful stories. Wiesbaden, 2nd edition</p> <p>Fuchs, Werner T. (2023): Why the brain loves stories. Storytelling analog and digital. Freiburg   Munich   Stuttgart, 5th edition Grytzmann, Oliver (2018): Storytelling with the 3-act structure. Wiesbaden</p> <p>Schach, Annika (2017): Storytelling - Stories in image and film. Wiesbaden</p>					

No: <b>DS 2.3:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>	
	<b>Interactive storytelling</b>	Frequency: <b>annually in SS</b>		Semester location: <b>2</b>	
		Workload: <b>180 h</b>		Examination form: <b>EW / PA / PR</b>	
		Prerequisites for participation: <b>none</b>	Presence: <b>56 h</b>		Self-study: <b>124 h</b>
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>Interactive storytelling</b>		<b>Prof. for digital storytelling NN</b>		<b>V + Ü</b>	<b>4</b>
This module is used for the following degree programs: DS					
Contents <ul style="list-style-type: none"> <li>- Introduction to interactive storytelling: basics, principles and examples of successful interactive stories</li> <li>- Topic research and preparation: selection and structuring of content for the interactive story</li> <li>- Digital editorial design: choosing fonts and images for an engaging visual narrative</li> <li>- Authoring systems: Overview of possible tools for creating interactive content</li> <li>- Web development with HTML and CSS: Application of knowledge for the creation of a simple one-pager website</li> <li>- Feedback and optimization: Peer review sessions to improve the interactive stories created</li> </ul>					
Learning objectives and skills to be taught <p>The module offers students the opportunity to deepen their skills in the area of graphic editorial work on the web. The focus is on the development and implementation of an interactive story presented on a simple one-pager website. Students will learn how to develop and prepare content for a graphic editorial project and combine it with creative visual storytelling and the technical aspects of web development.</p>					
Literature and working materials <p>Dahlström, Anna (2021): Storytelling in UX design. Heidelberg</p> <p>Eick, Dennis (2014): Digital storytelling. The dramaturgy of new media. Constance</p> <p>Krug, Dominik: Interactive scripts for digital worlds: how video games are renewing traditional narrative styles. Hamburg 2010</p> <p>Säwert, Markus   Riempp, Roland (2019): Digital storytelling on the web. Wiesbaden</p> <p>Zwicky, Carola, Junge, Barbara: The Digital Turn: Design in the Era of Interactive Technologies. Zurich 2012</p>					

No: <b>DS 2.4:</b>	Compulsory module: <b>Interactive technologies</b>	Language: <b>German</b>		Credits: <b>6 + 6</b>	
		Frequency: <b>annually in SS</b>		Semester location: <b>2</b>	
		Workload: <b>180 h + 180 h</b>		Examination form: <b>EW / PA / PR</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>56 h + 56 h</b>	Self-study: <b>124 h + 124 h</b>		
events		Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)
<b>Interactive technologies</b>		<b>Prof. for interactive media technologies</b> <b>NN</b>		<b>L</b>	<b>4</b>
This module is used for the following degree programs: DS					
<p>Contents</p> <p><b>Interactive Technologies</b></p> <p><b>User Experience Design</b></p> <ul style="list-style-type: none"> <li>- Introduction to user experience design: definitions, principles and significance for the development of digital products</li> <li>- Usability principles: Basics of usability and user-friendliness and their application to websites</li> <li>- User research methods: Conducting interviews, surveys, usability tests and analysis of user behavior</li> <li>- UX methods: creating user profiles and mapping and assessing interactions with a product over time</li> <li>- User interface design: information architecture, user interface design and advanced knowledge of prototyping</li> <li>- Usability testing</li> </ul> <p><b>Web development</b></p> <ul style="list-style-type: none"> <li>- Integration of libraries, e.g. Scroll.js for scroll animations</li> <li>- Use of frameworks, e.g. Vue</li> <li>- Performance of web applications</li> <li>- Security of web applications</li> <li>- Use of content management systems (e.g. WordPress or Kirby CMS)</li> </ul>					
<p>Learning objectives and skills to be taught</p> <p><b>Usability and user experience design</b></p> <p>In this module, students are introduced to the principles and methods of user experience (UX) design for digital storytelling platforms. Students will be able to conceptualize and sketch the user experience for digital stories. They will be able to create digital interactive prototypes and master advanced techniques. They know the basic requirements of usability and accessibility as well as applied methods for user research and can apply these to understand the needs, expectations and behavior of their target groups. Students carry out usability tests to analyze and evaluate the user-friendliness of digital media.</p> <p><b>Web development</b></p> <p>Building on the course Fundamentals of Web Development (DS 1.5), advanced concepts of front-end programming, especially with JavaScript, are discussed and applied. Students are able to increase their programming potential by integrating libraries and using frameworks. They also learn how to work with content management systems.</p>					
<p>Literature and working materials</p> <p><b>User Experience Design</b></p> <p>Baxter, Kathy   Courage, Catherine (2015): Understanding Your Users: A Practical Guide to User Requirements Methods, Tools, and Techniques. Morgan Kaufmann, 2nd edition</p> <p>Garrett, Jesse James (2012): The elements of user experience. User-centered (web) design. Munich, 2nd edition</p> <p>Jacobsen, Jens   Meyer, Lorena (2022): Praxisbuch Usability und UX: Was jeder wissen sollte, der Websites und Apps entwickelt - bewährte Methoden praxisnah erklärt. Bonn, 3rd edition</p> <p>Lewis, James R.   Sauro, Jeff (2016): Morgan Kaufmann, 2012): Quantifying the User Experience. Research Methods in Anthropology: Qualitative and Quantitative Approaches. Cambridge, 2nd edition</p> <p><b>Web development</b> Ackermann, Phillip (2018): JavaScript. The comprehensive handbook. Bonn</p> <p>Wolf, Jürgen (2023): HTML5 and CSS3. The comprehensive handbook for learning and reference. Bonn, 3rd edition</p>					



No: <b>DS 2.5:</b>	Compulsory module: <b>Moving image technology</b>	Language: <b>German</b>		Credits: <b>6 + 6</b>	
		Frequency: <b>annually in SS</b>		Semester location: <b>2</b>	
		Workload: <b>180 h + 180 h</b>		Examination form: <b>EW / PA / PR</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>56 h + 56 h</b>	Self-study: <b>124 h + 124 h</b>		
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>Moving image technology</b>		<b>Prof. for Audiovisual Media Technologies NN</b>		<b>L</b>	<b>4</b>
This module is used for the following degree programs: DS					
Contents					
<p><b>Moving image technology II</b></p> <ul style="list-style-type: none"> <li>- Consolidation of video technology</li> <li>- Getting to know different camera systems</li> <li>- Video files and formats</li> <li>- Quality assurance, control and management of content production</li> <li>- Topic identification, research and production of moving image content</li> </ul> <p><b>Audio production</b></p> <ul style="list-style-type: none"> <li>- Audio files and formats</li> <li>- Audio technology</li> <li>- Field recording</li> <li>- Finding topics, researching and producing podcasts in the audio studio</li> <li>- Quality assurance, control and management of content production</li> <li>- Physical principles of sound and acoustics</li> <li>- Acoustic-electronic signal processing</li> <li>- Digital audio technology</li> <li>- Structure and function of the auditory system</li> </ul>					
Learning objectives and skills to be taught					
<p><b>Moving image technology II</b></p> <p>This module builds on the course Fundamentals of Moving Image Technology (DS 1.4). The aim is to deepen the content already learned. Emphasis is placed on camera exercises to familiarize students with the handling of the camera. It would also be conceivable to teach on-location productions, which could be used in preparation for the subsequent studio production. In teaching editorial offices at Ostfalia University, students can produce trimedial articles for the student medium Campus38.de and Campus38 magazine under realistic conditions. They develop topic ideas, plan the research and produce their articles. In addition, they check and evaluate the quality of their fellow students' contributions and make suggestions for revisions.</p> <p><b>Audio production</b></p> <p>This module builds on the basics of moving image technology (DS 1.4). The aim is to deepen content that has already been learned. A focus could be placed on exercises with audio equipment in order to familiarize students with its use and handling. It would also be conceivable to produce audio contributions under realistic conditions for the student medium Campus38.de. Students develop their own topic ideas in teaching editorial teams, plan their research and produce their contributions in the audio studio. They also check and evaluate the quality of their fellow students' contributions and make suggestions for revisions.</p>					
Literature and working materials					
<p><b>Moving image technology II and audio production</b></p> <p>Bonhoeffer, Georg (2010): Production Management for Film and Television. Constance</p> <p>Buchholz, Axel   Schult, Gerhard (2013): Television Journalism. Berlin</p> <p>Bühler, Peter   Schlaich, Patrick   Sinner, Dominik (2018): AV media - film design, audio technology, video technology. Berlin</p> <p>Dickreiter, Michael (2003): Mikrofon - Aufnahmetechnik. Stuttgart, 3rd edition</p> <p>Friesecke, Andreas (2014): The audio encyclopedia. A reference work for sound engineers. Munich, 2nd edition</p> <p>Hachmeister, Lutz (et al.) (2003): The television producers. Constance</p> <p>Heyna, Arne   Briede, Marc (2003). Data formats in the media sector. Leipzig</p> <p>Hoffmann-Walbeck, Thomas (2013): Standards in media production. Berlin</p> <p>Hooffacker, Gabriele (2017): LaRoche's introduction to practical journalism. Wiesbaden</p> <p>Kleinsteuber, Hans J. (2012): Radio: an introduction. Wiesbaden</p>					

Krause, Till | Uhrig, Klaus (2023): Journalism for bingeing: Potentials and functions of serial podcasts for digital storytelling (Pages 445-460; In: Katzenberger | Keil | Wild [Eds:] Podcasts: perspectives and potentials of a digital medium. Wiesbaden

Nee, R. C. | Santana, A. D. (2022): Podcasting the pandemic: exploring storytelling formats and shifting journalistic norms in news podcasts related to the coronavirus. *Journalism Practice*, 16(8), p. 1559-1577

Rossié, Michael (2017): *Sprechertraining: Texte präsentieren in Radio, Fernsehen und vor Publikum*. Wiesbaden, 8th edition

Schmidt, Ulrich (2013): *Professional video technology*. Berlin, 6th edition

Stolz, Dieter (2019): *Computer-aided audio and video technology - multimedia technology in application*. Berlin, 3rd edition

Vicente, P. N., | Pérez-Seijo, S. (2022): Spatial audio and immersive journalism: production, narrative design, and sense of presence. *Profesional de la información*, 31(5)

von La Roche, Walther (2017): *Radio Journalism*. Wiesbaden, 11th edition

Wake, A., & Bahfen, N. (2016): Redefining radio: Implications for journalism education in an era of digital audio storytelling. *Radio journal: international studies in broadcast & audio media*, 14(2), p. 231-242

Webers, Johannes (2007). *Handbook of film and video technology*. Poing, 8th edition

Webers, Johannes (2007): *Handbook of recording studio technology*. Poing

Weinzierl, Stefan (2008): *Handbook of Audio Technology*. Berlin

Wincott, A., | Martin, J. | Richards, I. (2021): Telling stories in soundspace: Placement, embodiment and authority in immersive audio journalism. *Radio Journal: International Studies in Broadcast & Audio Media*, 19(2), p. 253-270

### 3. Semester

No:  <b>DS 3.1:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>
	<b>Media markets</b>	Frequency: <b>annually in the WS</b>		Semester location: <b>3</b>
		Workload: <b>180 h</b>		Examination form: <b>KL90   HA   MP   SB</b>
		Prerequisites for participation: <b>none</b>	Presence: <b>60 h</b>	
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)
<b>Marketing</b>	<b>Prof. Dr. Boris Blechschmidt</b>		<b>V</b>	<b>2</b>
<b>Media systems and media economics</b>	<b>Prof. Dr. Boris Blechschmidt</b>		<b>V</b>	<b>2</b>
This module is used for the following degree programs: DS				
Contents				
<p><b>Marketing</b> Introduction to the connections between strategic and operational marketing with a special focus on digital media.</p> <p><b>Introduction to strategic marketing:</b></p> <ul style="list-style-type: none"> <li>- Strategic marketing concept</li> <li>- Target group analysis, market and competition analysis and associated instruments</li> <li>- Market segmentation</li> <li>- Basic marketing strategies</li> </ul> <p><b>Introduction to operational marketing:</b></p> <ul style="list-style-type: none"> <li>- Overview of operational marketing in the media industry</li> <li>- Dimensions of the marketing mix (product policy, pricing policy, behavioral pricing, communication policy and planning, sales policy)</li> <li>- Special features of digital marketing, especially social media marketing</li> </ul> <p><b>Media systems and media economics</b></p> <ul style="list-style-type: none"> <li>- Introduction to the media system and media markets</li> <li>- Concentration processes, concentration measures with reference to media markets</li> <li>- Market imperfections (monopolistic and oligopolistic market forms, external effects, lack of public goods, social and distributional policy failures)</li> <li>- Allocative and distributive interventions by the state to regulate the market</li> <li>- Presentation and discussion of traditional media - print, radio, TV, film and the various distribution channels</li> <li>- Presentation and discussion of the media economy against the background of digitalization and artificial intelligence</li> <li>- Interweaving classic and digital media</li> </ul>				
Learning objectives and skills to be taught				
<p><b>Marketing</b> Students are taught the fundamentals of strategic marketing with regard to leading marketing management concepts and -methods are taught. Central strategic analysis tools are taught and applied so that students are able to derive strategic management implications. They are familiar with the basic marketing strategies and master their application. They are familiar with the various instruments of the marketing mix and are able to translate strategic goals into operational action and design an optimal marketing mix. You will be able to carry out cross-media projects both with and for media and know the special features of digital marketing.</p> <p><b>Media systems and media economics</b> Students are familiar with the basics of media economics and acquire in-depth knowledge of market realities in relation to individual media genres, paying particular attention to the dynamics of convergence. They learn about the specific framework conditions of economic competition and analyze them. They are familiar with the various distribution channels and their respective value creation, especially against the background of digitalization and the use of new tools such as AI. After successfully completing the course, students will have an overview of the most important providers and players within the media economy.</p>				
Literature and working materials				
<p><b>Marketing</b> Homburg, Christian (2020): Marketingmanagement - Strategie - Instrumente - Umsetzung - Unternehmensführung. Wiesbaden, 7th edition Kreutzer, Ralf T. (2021): Practice-oriented online marketing. Concepts - Instruments - Checklists, Wiesbaden, 4th edition Meffert, Heribert   Burmann, Christoph   Kirchgeorg, Manfred   Eisenbeiß, Maik (2019): Marketing: Fundamentals of market-oriented corporate management. Concepts - instruments - practical examples. Wiesbaden, 13th edition Meffert, Heribert   Bruhn, Manfred   Hadwich, Karsten (2018): Services marketing - basics - concepts - methods. Wiesbaden, 9th edition</p> <p><b>Media systems and media economics</b> Hennig-Thurau, Torsten   Houston, Mark B. (2019): Entertainment Science: Data Analytics and Practical Theory for Movies, Games, Books, and Music. Cham Pellegrini, Tassilo [ed.] (2018): Handbook of media economics. Wiesbaden Sjurts, Insa (2015): Strategies in the media industry: basics and case studies, Wiesbaden, 3rd edition Voeth, Markus   Herbst, Uta (2013): Marketing management: basics, conception and implementation. Stuttgart</p>				

Wirtz, Bernd (2023): Media and Internet Management. Wiesbaden, 11th edition

No:  <b>DS 3.2:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>12</b>	
	<b>Interdisciplinary project 1: Cross-media storytelling</b>	Frequency: <b>annually in the WS</b>		Semester location: <b>3</b>	
		Workload: <b>360 h</b>		Examination form: <b>EW / PA / PR</b>	
		Prerequisites for participation: <b>none</b>	Presence: <b>120 h</b>		Self-study: <b>240 h</b>
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope / (SWS)	
	<b>Cross-media storytelling</b>	<b>Prof. for digital storytelling NN</b>		<b>V</b>	<b>2</b>
	<b>Editorial and art direction</b>	<b>Prof. for digital storytelling NN, Prof. for cross- and transmedia formats NN</b>		<b>P</b>	<b>6</b>
This module is used for the following degree programs: DS					
Contents					
<p><b>Cross-media storytelling</b></p> <ul style="list-style-type: none"> <li>- Introduction to the management of cross-media editorial offices</li> <li>- Cross-media planning, production and target group-oriented presentation of topics</li> <li>- Development of channel-appropriate strategies and forms of presentation</li> </ul> <p><b>Editorial and art direction</b></p> <ul style="list-style-type: none"> <li>- Realistic, journalistic content production in cross-media environments</li> <li>- Trimedial topic identification (text, image, audio, audiovisual)</li> <li>- Research and production of trimedial journalistic contributions</li> <li>- Quality assurance, control and management of content production</li> <li>- Cross-media editorial management</li> <li>- Developing visual concepts</li> <li>- Picture editing/visual storytelling</li> <li>- Development of interactive design forms</li> <li>- Graphic design of the digital story</li> <li>- Interdisciplinary: interactive/audiovisual</li> </ul>					
Learning objectives and skills to be taught					
<p><b>Cross-media storytelling</b></p> <p>Students will be able to demonstrate the special features of digital content production in cross-media environments. They know the specific forms of presentation, can evaluate the use and design possibilities of text, images, audio, videos and other web formats and implement them in their own concepts. They are thus able to bring out the best in their own cross-media projects with all their design possibilities.</p> <p><b>Editorial and art direction</b></p> <p>In the cross-media teaching editorial team, students design, research and produce journalistic articles for the student medium Campus38.de under realistic conditions. Students develop topic ideas, plan their research and produce their articles. They also check and evaluate the quality of their fellow students' contributions and make suggestions for revisions. In cross-media art direction, the students develop a coherent visual concept and interactive design forms according to the content developed. The interdisciplinary nature of this project is at the forefront right from the start. Interactivity and audiovisuals are considered together right from the start, with editorial and art direction working together from day one on the realization of what is ideally an immersive cross-media story.</p>					
Literature and working materials					
<p><b>Cross-media storytelling</b></p> <p>Fengler, Susanne   Kretzschmar, Sonja (2009): Innovations for journalism. Wiesbaden Gerhards, Claudia (2013): Nonfiction formats for TV, online and transmedia. Constance Heinrich, Romy (2014): Survival kit for journalists. Constance Jakubetz, Christian (2011): Crossmedia. Berlin, 2nd edition</p> <p>Philips, Andrea (2012): A Creator's Guide to Transmedia Storytelling. New York</p> <p>Weichert, Stefan A.   Kramp, Leif (2014): The Newspaper Makers: Departure into the Digital Modern Age. Wiesbaden</p> <p>Waßink, Verena   Kretzschmar, Sonja (2018): Storytelling across all media: multimedia stories from a user perspective. In: Cross-media in journalism and corporate communication, pp. 247-267</p> <p><b>Editorial and art direction</b></p> <p>Alexander, Bryan (2017): The new digital storytelling. Santa Barbara</p> <p>Bradshaw, Paul (2023): The Online Journalism Handbook. Skills to Survive and Thrive in the Digital Age. Milton, 3rd edition</p> <p>Chlopczyk, Jacques (2017): Beyond Storytelling. Berlin/Heidelberg</p> <p>Dernbach, Beatrice   Godulla, Alexander. (2019). Complexity in journalism. Wiesbaden</p> <p>Ettl-Huber, Silvia (2019): Storytelling in journalism. Organizational and marketing communication. Wiesbaden</p> <p>Fordon, Anja (2018). The storytelling method. Wiesbaden</p>					

Godulla, Alexander | Wolf, Cornelia (2017): Digital long-forms in journalism and corporate publishing. Wiesbaden Haarkötter,  
Herbert (2019): Journalism.online. Cologne  
Heijnk, Stefan (2021): Copywriting for the web. Heidelberg  
Herbst, Dieter-Georg | Musiolik, Thomas Heinrich (2022): Digital Storytelling - Exciting stories for internal communication, advertising and PR. Cologne  
Lampert, Marie | Wespe, Rolf (2021): Storytelling for journalists. Cologne  
Miller, Carolyn Handler. (2019): Digital storytelling. Routledge  
Nuernbergk, Christian | Neuberger, Christoph (2018): Journalism on the Internet. Wiesbaden, 2nd edition  
Osing, Tim (2022): Digital journalism in practice. Wiesbaden, Germany  
Otto, Kim | Köhler, Andreas (2018): Crossmediality in journalism and corporate communication. Wiesbaden Schach, Annika  
(2017): Storytelling. Wiesbaden

No:  <b>DS 3.3:</b> <b>DS 3.4:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6 + 6</b>	
	<b>Compulsory elective subject 1 and Compulsory elective subject 2</b>	Frequency: <b>annually in the WS</b>		Semester location: <b>3</b>	
		Workload: <b>180 h + 180 h</b>		Examination form: <b>EW   PA   PR</b>	
	Two compartments made of <b>DS.W1, DS.W2, DS.W3</b>	Prerequisites for participation: <b>none</b>	Presence: <b>60 h + 60 h</b>	Self-study: <b>120 h + 120 h</b>	
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>DS.W1: Storytelling with mixed reality</b>	<b>Prof. for interactive Media technologies NN</b>		<b>L</b>	<b>4</b>	
<b>DS.W2: Information visualization and data storytelling</b>	<b>Prof. for interactive media technologies NN</b>		<b>L</b>	<b>4</b>	
<b>DS.W3: Animation and on-air design</b>	<b>Prof. for Audiovisual Media Technologies NN</b>		<b>L</b>	<b>4</b>	
This module is used for the following degree programs: DS					
Contents					
<p><b>DS.W1: Storytelling with mixed reality</b></p> <ul style="list-style-type: none"> <li>- Introduction to Mixed Reality (MR): Definitions, types of MR and areas of application in storytelling</li> <li>- Basics of augmented reality (AR) and virtual reality (VR): Technologies, hardware and software for AR and VR experiences</li> <li>- Storytelling in augmented reality: integrating digital content into the real world, creating immersive experiences</li> <li>- Storytelling in virtual reality: designing narrative VR environments and creating a sense of presence</li> <li>- Interactive narratives in mixed reality: integrating interactivity and user participation in MR stories</li> <li>- Basics of real-time computer graphics: Introduction to game engines (e.g. Unreal Engine or Unity)</li> </ul> <p><b>DS.W2: Information visualization and data storytelling</b></p> <ul style="list-style-type: none"> <li>- Introduction: Meaning, aims and applications of storytelling using data</li> <li>- Data visualization techniques: Data visualization, selection of appropriate charts and graphs</li> <li>- Data analysis for storytelling: basics of data analysis, identification of narrative threads and core messages</li> <li>- Narrative structure of data: Developing techniques for integrating data into a clear and compelling narrative</li> <li>- Practical application: developing your own data story projects - from data preparation to the final presentation</li> </ul> <p><b>DS.W3: Animation and on-air design Animation and explanatory film</b></p> <ul style="list-style-type: none"> <li>- Teaching animation techniques in 2D</li> <li>- Teaching the historical development and basic concepts of animation in theory and practice</li> <li>- Basics and animation principles in analog and digital animation</li> <li>- Practical application of various techniques and methods to independently convert content into motion design and animated images. and figures.</li> <li>- Software-based animation</li> </ul> <p><b>On-air design</b></p> <ul style="list-style-type: none"> <li>- Development of program designs (e.g. belly bands)</li> <li>- Teaching of required animation techniques</li> <li>- Teaching of design and design features</li> </ul>					
Learning objectives and skills to be taught					
<p><b>DS.W1: Storytelling with mixed media</b></p> <p>Students know the differences between augmented reality (AR) and virtual reality (VR) and understand the principle of the reality-virtuality continuum. They learn how to combine digital content and the real world to create simple narrative and immersive experiences. Students learn how to integrate interactivity and user participation into mixed reality stories.</p> <p><b>DS.W2: Information visualization and data storytelling</b></p> <p>Students can make the connections between data analysis and creative storytelling. Students acquire knowledge of different techniques to visualize information clearly and effectively. Students can analyze data to identify relevant narratives. They are familiar with basic forms of visual representations of data sets and can derive and present relevant content based on this and taking the context into account. Participants learn how to integrate data into a coherent narrative structure to create a meaningful story. They apply their knowledge to real data sets and develop creative stories based on the insights gained.</p>					

**DS.W3: Animation and on-air design Animation****and explanatory film**

The teaching of animation techniques serves as a supplement so that students understand the historical development and basic concepts of animation in theory and practice and are ultimately able to classify the various animation techniques in a differentiated manner. They should be able to apply simple basics and animation principles in analog and digital animation. Various techniques and methods can be learned and practiced in order to independently transform content into motion design and animated images and figures.

**On-air design**

Students learn how to design graphics for moving image productions. They are able to transform content-related topics into visual concepts and know which possibilities can be used in the realization of, for example, broadcast designs. You will not only learn technical and design aspects, but also how to create animations in moving images. The ability to create design in the AV field enables students to cast their own films and, later in their studies, studio productions in a graphic framework.

Literature and working materials**DS.W1: Storytelling with mixed reality**

Bryan, Alexander (2017): The new digital storytelling: creating narratives with new media. Santa Barbara  
 Handler Miller, Carolyn (2019): Digital Storytelling 4e: A creator's guide to interactive entertainment. Boca Raton, 4th edition  
 Heiser, Albert (2022): Active ingredient advertising copy. Storytelling online and offline. For concept developers, copywriters, graphic designers, authors, editors and clients. Wiesbaden  
 Kleine Wieskamp, Pia (2024): Storytelling: Digital - Multimedia - Social - Artificial: Methods and practice for strategy, PR, marketing, change and social media. Munich, 2nd edition  
 Lambert, Joe | Hessler, Brooke (2018): Digital storytelling: capturing lives, creating community. New York/London, 5th edition

**DS.W2: Information visualization and data storytelling**

Bösch, M. | Gensch, S. | Rath-Wiggins, L. (2018). Immersive Journalism: How Virtual Reality Impacts Investigative Storytelling. Digital investigative journalism: Data, visual analytics and innovative methodologies in international reporting. Cham, p.103-111  
 McCandless, David (2012). Information is Beautiful,  
 Stapelkamp, Torsten (2012): Information Visualization: Web - Print - Signaletics. Successful information design: guidance systems, knowledge transfer and information architecture, Wiesbaden  
 Tufte, Edward R. (2001): The Visual Display of Quantitative Information. Cheshire

**DS.W3: Animation and OnAir design**

Abdullah, Rayan | Hübner, Roger (2023): Corporate Design: (CD) - costs and benefits - acquisition, sensitization, process, contract design. Mainz  
 Goldberg, Eric (2008): Character Animation Crash Course. Munich  
 Kamp, Werner (2022): AV media design. Basic knowledge. Haan, 8th edition  
 Kapp, Hans-Jörg (2021): Motion Picture Design - Film technique, image design and emotional impact. Munich  
 Krasner, Jon (2013): Motion Graphic Design. Applied History and Aesthetics. Hoboken, 3rd edition  
 Rall, Hannes (2015): Animated film: concept and production. Constance  
 Schmitt, Christina (2020): Perceive, feel, understand: Metaphorizing and audiovisual images. Berlin Thomas, Frank  
 | Johnston, Ollie (1995): The Illusion of life: Disney Animation. New York  
 White, Tony (2008): Digital animation: from pencil to pixel. Heidelberg  
 Williams, Richard (2008): The Animator's Survival Kit. New York



## 4. Semester

No:  <b>DS 4.1:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>
	<b>Entrepreneurship</b>	Frequency: <b>annually in SS</b>		Semester location: <b>4</b>
		Workload: <b>180 h</b>		Examination form: <b>KL90   HA   MP   SB</b>
		Prerequisites for participation: <b>none</b>	Presence: <b>56 h</b>	
events	Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)
<b>Project management</b>	<b>Prof. for cross- and transmedia formats NN</b>		<b>V</b>	<b>2</b>
<b>Media law</b>	<b>Graduate lawyer Reinmar Schmidt</b>		<b>V</b>	<b>2</b>
This module is used for the following degree programs: DS				
Contents				
<p><b>Project management</b></p> <ul style="list-style-type: none"> <li>- Project and production planning</li> <li>- Cost determination and calculation</li> <li>- Organization and division of labor in media productions</li> <li>- Flowcharts and organizational structures of media projects</li> <li>- Agile project organization (SCRUM, Kanban)</li> <li>- Special production features of the respective media focus</li> <li>- Exploitation contexts   Rights clearance   Gema</li> <li>- Organization tools and software applications for project management</li> </ul> <p><b>Media law</b></p> <ul style="list-style-type: none"> <li>- Legal contexts in the conception, realization and distribution of media products</li> <li>- protection of one's own performance and the protection of the rights of others</li> <li>- Overview of the most important legal aspects, e.g. in connection with the World Wide Web and social media applications</li> <li>- Copyright law   Design protection law</li> <li>- Trademark law in various forms</li> <li>- Competition law</li> <li>- Online law and consumer protection law</li> <li>- Legal changes and liability issues</li> <li>- Draft contracts and relevant court rulings</li> </ul>				
Learning objectives and skills to be taught				
<p><b>Project management</b></p> <p>Students learn methods, concepts and tools of modern project management and are enabled to use them for various objectives. Thanks to their analytical skills, they are not only able to develop media productions in line with target groups, but also - against the backdrop of different quality and production speeds - to calculate the cost of media products and productions. Furthermore, they learn sophisticated communication skills and negotiation skills in conceptual discussions and expand their ability to deal with conflict and criticism in order to increase production efficiency.</p> <p><b>Media law</b></p> <p>In Media Law, students learn about the various intellectual property rights in the media industry, focusing on those that can be used to protect their own design services and those that must be observed. The aim is for them to take protective measures into account as early as the planning and production stages and to introduce them in parallel with the manufacturing process.</p>				
Literature and working materials				
<p><b>Project management</b></p> <p>Clevé, Bastian (2005): From the idea to the movie. Production management for film and television. Constance, 5th edition</p> <p>Geißendörfer, Hans W.   Leschinsky, Alexander [ed.] (2002): Handbuch Fernsehproduktion: Vom Script über die Produktion bis zur Vermarktung. Neuwied/Kriftel</p> <p>Krömker, Heidi   Klimsa Paul [eds.] (2005): Handbuch Medienproduktion: Produktion von Film, Fernsehen, Hörfunk, Print, Internet, Mobilfunk und Musik. Wiesbaden</p> <p>Pichler, Roman   Zumbrägel, Stefan (2023): Strategic product management. Product strategies and roadmaps for digital products and agile teams. Heidelberg, 2nd edition</p> <p>Preußig, Jörg (2020): Agile project management. Agility and Scrum in the classic project environment. Freiburg i. Breisgau, 2nd edition</p> <p>Stoyan, Robert (2007): Management of web projects. Leadership, project plan, contract. Dordrecht</p> <p>Wirtz, Bernd W. (2023): Media and internet management. Wiesbaden, 11th edition</p>				

**Media law**

Bahr, Henning J. et al (2023): Handbook of event law. Berlin Barton, Dirk-

Michael (2010): Multimedia law. Stuttgart

Fechner, Frank (2023): Medienrecht: Lehrbuch des gesamten Medienrechts unter besonderer Berücksichtigung von Presse, Rundfunk und Multimedia. Heidelberg, 18th edition

Dörr, Dieter | Schwartmann, Rolf | Mühlenbeck, Robin L. [eds.] (2023): Media Law. Press, broadcasting, digital media. Heidelberg, 7th edition

Homann, Hans Jürgen (2013): Praxishandbuch Filmrecht: ein Leitfaden für Film-, Fernseh- und Medienschaffende. Berlin, 3rd edition

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

Koch, Uwe | Otto, Dirk | Rüdlin, Mark (2012): Recht für Grafiker und Webdesigner: Verträge, Schutz der kreativen Leistung, Selbstständigkeit, Versicherungen, Steuern. Bonn, 10th edition

Loef, Robert (2009): On the tension between media freedom and the protection of personality: entertainment publicity and private media law. Baden-Baden

<b>No:</b>  <b>DS 4.2:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>12</b>	
	<b>Interdisciplinary project 2: Transmedia storytelling</b>	Frequency: <b>annually in SS</b>		Semester location: <b>4</b>	
		Workload: <b>360 h</b>		Examination form: <b>EW / PA / PR</b>	
		Prerequisites for participation: <b>none</b>	Presence: <b>112 h</b>	Self-study: <b>248 h</b>	
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>Transmedia storytelling</b>	<b>Prof. for cross- and transmedia Formats NN</b>		<b>V</b>	<b>2</b>	
<b>Editorial and art direction</b>	<b>Prof. for digital storytelling NN, Prof. for cross- and transmedia formats NN</b>		<b>P</b>	<b>6</b>	
This module is used for the following degree programs: DS					
Contents					
<p><b>Transmedia storytelling</b></p> <ul style="list-style-type: none"> <li>- Introduction to the management of transmedia editorial offices/agencies</li> <li>- Plan and produce topics transmedially and play them out in a target group-oriented way</li> <li>- Development of transmedia strategies and corresponding forms of presentation</li> <li>- Developing transmedia stories across multiple media platforms</li> <li>- Involvement of the users/audience</li> </ul> <p><b>Editorial and art direction</b></p> <ul style="list-style-type: none"> <li>- Realistic, journalistic or corporate communication content production in transmedia environments</li> <li>- Trimedial topic identification (text, image, audio, audiovisual)</li> <li>- Research and production of trimedial journalistic or corporate communications contributions</li> <li>- Quality assurance, control and management of content production</li> <li>- Transmedia editorial management</li> <li>- Developing visual concepts</li> <li>- Development of interactive design forms</li> <li>- Graphic design of the digital story</li> <li>- Interdisciplinary: interactive/audiovisual</li> </ul>					
Learning objectives and skills to be taught					
<p><b>Transmedia storytelling</b></p> <p>Students will be able to demonstrate the special features of digital content production in transmedia environments. They know the specific forms of presentation, can evaluate the use and design possibilities of text, images, audio, videos and other web formats and implement them in their own concepts. They are thus able to bring out the best in their own transmedia projects with all their design possibilities.</p> <p><b>Editorial and art direction</b></p> <p>In the transmedia teaching editorial office / art direction, students design, research and produce journalistic articles for the student medium Campus38.de under realistic conditions. Students develop topic ideas, plan their research and produce their articles. In addition, they check and evaluate the quality of their fellow students' contributions and make suggestions for revisions. The students develop a coherent visual concept and interactive design forms according to the content. The interdisciplinary nature of this project is at the forefront right from the start. Interactivity and audiovisuals are considered together right from the start, with the editorial team and art direction working together from day one on the realization of what is ideally an immersive transmedia story - with the aim of opening the students' eyes to new narrative styles and forms.</p> <p>-The aim is to open up new ways of thinking in a constantly evolving media environment and to promote one's own creative process.</p>					
Literature and working materials					
<p><b>Transmedia storytelling</b></p> <p>McAdams, M. (2016): Transmedia storytelling. In: Conference Paper: World Journalism Education Congress (pp. 1-7)</p> <p>Institute for Immersive Media [ed.] (2017): Transmedia Storytelling. Yearbook of immersive media 9. Marburg, <a href="https://doi.org/10.25969/mediarep/18131">https://doi.org/10.25969/mediarep/18131</a></p> <p><b>Editorial and art direction</b></p> <p>Alexander, Bryan (2017): The new digital storytelling. Santa Barbara</p> <p>Chlopczyk, Jacques (2017): Beyond Storytelling. Berlin/Heidelberg</p> <p>Dernbach, Beatrice   Godulla, Alexander (2019): Complexity in journalism. Wiesbaden</p> <p>Ettl-Huber, Siliva (2019): Storytelling in journalism. Organizational and marketing communication. Wiesbaden</p> <p>Fordon, Anja (2018). The storytelling method. Wiesbaden</p> <p>Gambarato, Renira Rampazzo   Geneane Carvalho Alzamora [eds.] (2018): Exploring Transmedia Journalism in the Digital Age. Hershey</p> <p>Godulla, Alexander   Cornelia Wolf (2018): Future of Food. Transmedia Strategies of National Geographic. In: Gambarato, Renira   Geneane Carvalho Alzamora [eds.] Exploring Transmedia Journalism in the Digital Age. Hershey</p> <p>Godulla, Alexander   Wolf, Cornelia (2017): Digital long-forms in journalism and corporate publishing. Scrollytelling - web documentaries - multimedia stories. Wiesbaden</p>					

Godulla, Alexander | Wolf, Cornelia (2017): Digital long-forms in journalism and corporate publishing. Wiesbaden Haarkötter,  
Herbert (2019): Journalism.online. Cologne  
Heijnk, Stefan (2021): Copywriting for the web. Heidelberg  
Heimann, Monika (2020): How design works: principles of successful design - advertising psychology, visual perception, campaigns. Bonn, 4th  
edition  
Herbst, Dieter-Georg | Musiolik, Thomas Heinrich (2022): Digital Storytelling - Exciting stories for internal communication, advertising and PR.  
Cologne  
Jenkins, Henry (2008): Convergence culture: Where old and new media collide (Updated and with a new afterword). New York  
Lampert, Marie | Wespe, Rolf (2021): Storytelling for journalists. Cologne  
Miller, Carolyn Handler. (2019): Digital Storytelling. Routledge  
Nuernbergk, Christian | Neuberger, Christoph (2018): Journalism on the Internet. Wiesbaden, 2nd edition  
Osing, Tim (2022): Digital journalism in practice. Wiesbaden, Germany  
Otto, Kim | Köhler, Andreas (2018): Crossmediality in journalism and corporate communication. Wiesbaden Schach, Annika  
(2017): Storytelling. Wiesbaden  
Säwert, Markus | Riempp, Roland (2019): Digital storytelling on the web. Wiesbaden

No:  <b>DS 4.3:</b> <b>DS 4.4:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6 + 6</b>	
	<b>Compulsory elective subject 3 and Compulsory elective subject 4</b>	Frequency: <b>annually in the WS</b>		Semester location: <b>4</b>	
		Workload: <b>180 h + 180 h</b>		Examination form: <b>EW   PA   PR</b>	
		Prerequisites for participation: <b>none</b>	Presence: <b>56 h + 56 h</b>	Self-study: <b>124 h + 124 h</b>	
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>DS.W4: Studio production</b>	<b>Prof. for audiovisual Media technologies NN</b>		L	4	
<b>DS.W5: Storytelling in social media</b>	<b>Prof. for Digital Storytelling NN</b>		L	4	
<b>DS.W6: Gamification and Serious Games</b>	<b>Prof. for interactive media technologies NN</b>		L	4	
This module is used for the following degree programs: DS					
Contents					
<p><b>DS.W4: Studio production</b></p> <ul style="list-style-type: none"> <li>- Instruction in studio production technology and explanation of the studio infrastructure</li> <li>- Learning production processes</li> <li>- Production of talk shows (Live on Tape)</li> <li>- Live editing</li> <li>- Technical and graphic design of programs</li> </ul> <p><b>DS.W5: Storytelling in social media</b></p> <ul style="list-style-type: none"> <li>- History of social media</li> <li>- Analysis of social media and social dynamics</li> <li>- Data protection and privacy</li> <li>- Psychological, sociological and cultural aspects of social media</li> <li>- Cyberbullying, addiction and ethical issues</li> <li>- Fact check and fake news</li> <li>- Trends and developments</li> </ul> <p><b>DS.W6: Gamification and Serious Games</b></p> <ul style="list-style-type: none"> <li>- History of computer/video games</li> <li>- Game design: game mechanics and principles</li> <li>- Storytelling in games</li> <li>- Dealing with social issues in serious games</li> <li>- Development of game prototypes (for example with Scratch or G-Develop)</li> <li>- Introduction to 2D and 3D game engines</li> <li>- Scripting for game engines (C#)</li> <li>-</li> </ul>					
Learning objectives and skills to be taught					
<p><b>DS.W4: Studio production</b></p> <p>Students should learn the basic functionalities in a video studio setting. This includes understanding the infrastructure, the operation of the technology and the procedure during a production. The content could be designed for journalistic formats, for example a talk show. Students will be able to operate professional AV equipment (cameras, sound, tripods, audio recorders, etc.) and use it under the real conditions of a studio production. They are able to design and independently produce programs within a studio (talk shows, live on tape) from a technical and graphic point of view.</p> <p><b>DS.W5: Storytelling in social media</b></p> <p>Students learn to place social media in a historical context, analyze conceptual foundations and develop new concepts for digital storytelling in social media. They describe how social networks work and apply analytical methods to specific issues. They understand the connection between social media and social systems as well as the benefits and dangers of social media. Students explain psychological, sociological and cultural aspects and analyze potentials, dangers and opportunities. They are also familiar with legal principles and can assess activities in business practice. Based on the theoretical considerations, students develop a concept for a project in the field of social media, e.g. a campaign for a company or an organization.</p> <p><b>DS.W6: Gamification and Serious Games</b></p> <p>Students learn basic concepts of game development and design as well as the use of game engines. They understand the principles of storytelling in games and can put these into practice. They will be able to implement simple game prototypes in various development environments. By developing serious games, they will be able to deal with social issues in a playful way and reflect on them critically.</p>					

Literature and working materials

**DS.W.4: Studio production**

Bühler, Peter | Schlaich, Patrick | Sinner, Dominik (2018): AV media - film design, audio technology, video technology. Berlin  
Hachmeister, Lutz (2003): The television producers. Constance  
Stolz, Dieter (2019): Computer-aided audio and video technology - multimedia technology in application. Berlin, 3rd edition  
Strobbe, C. (2013): Standards in media production. Berlin  
Weinzierl, Stefan (2008): Handbook of Audio Technology. Berlin

**DS.W5: Storytelling in social media**

Breidenbach, Samuel | Klimczak, Peter | Petersen, Christer(2020): Social media: Interdisciplinary approaches to online communication. Berlin  
Dolata, Ulrich (2018): Internet corporations: concentration, competition and power. In Collectivity and Power on the Internet. Wiesbaden, pp.101-130  
Ebersbach, Anja | Glaser, Markus | Heigl, Richard (2011): Social Web. Frankfurt/Main, 2nd edition  
Eggers, Christian W. (2020): Quick Guide Social Media Law in Public Administration: Legal Foundations and Design Options in Public Relations. Wiesbaden  
Forgas, Joseph P. (1999): Social interaction and communication. Weinheim Golland,  
Alexande (2019)r: Data processing in social networks. Frankfurt/Main  
Hussy, Walter | Schreier, Margret | Echterhoff, Gerald (2013): Research Methods in Psychology and Social Sciences for Bachelor. Berlin, 2nd edition  
Quattrociocchi, Walter (2018): "Fake news" in social networks. In: Fake or fact? Berlin/Heidelberg, pp. 143-164  
Schwartzmann, Rolf | Ohr, Sara (2015): Social media law. Heidelberg  
Stumpp, Stefan | Michelis, Daniel | Schildhauer, Thomas (eds.) (2021): Social Media Handbook. Baden Baden  
Trappmann, Mark | Hummell, Hans J. | Sodeur, Wolfgang (2011): Structural analysis of social networks. Wiesbaden  
Werth, Lioba | Seibt, Beate | Mayer, Jennifer (2020): Social psychology. The human being in social relationships. Wiesbaden

**DS.W6: Gamification and Serious Games**

Becker, Wolfgang | Metz, Maren (2022): Digital Learning Worlds - Serious Games and Gamification: Didactics, Applications and Experiences in Vocational Education and Training. Wiesbaden  
Chou, Yu-kai (2015): Actionable Gamification: Beyond Points, Badges and Leaderboards Paperback, CreateSpace Independent Publishing  
Dowling, David Oakey (2020): The gamification of digital journalism: innovation in journalistic storytelling. Routledge  
Fischer, Silke | Reichmuth, Andrea: Gamification - Spielend lernen. Bern  
Sailer, Michael (2016): The effect of gamification on motivation and performance: Empirical studies in the context of manual work processes. Wiesbaden  
Stieglitz, Stefan | Lattemann, Christoph | Robra-Bissantz, Susanne | Zarnekow, Rüdiger | Brockmann, Tobias (eds.) (2017): Using Game Elements in Serious Contexts. Berlin  
Strahinger, Susanne | Leyh, Christian (2017): Gamification and Serious Games - Basics, Procedure and Applications. Wiesbaden  
Weiß, Gabriele (ed.) (2024): Ludification and Gamification - Digital Delimitations and Transformations of the Game. Weinheim  
Zichermann, Gabe (2011): Gamification by Design, O'Reilly Media

## 5. Semester

No:  <b>DS 5.1:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>	
	<b>Research and Development</b>	Frequency: <b>annually in SS</b>		Semester location: <b>5</b>	
		Workload: <b>180 h</b>		Examination form: <b>PR   HA   SB</b>	
		Prerequisites for participation: <b>none</b>	Presence: <b>60 h</b>	Self-study: <b>120 h</b>	
events	Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)	
<b>Future topics of digitality</b>	<b>Prof. for cross- and transmedia formats NN</b>		<b>V</b>	<b>2</b>	
<b>Accompanying scientific research</b>	<b>Prof. for cross- and transmedia Formats NN</b>		<b>L</b>	<b>2</b>	
This module is used for the following degree programs: DS					
Contents					
<p><b>Future topics of digitality</b> As part of a lecture series/lecture series/panel discussion, experts are invited to provide comprehensive insights into their unique research approach using the example of their research results.</p> <p><b>Accompanying scientific research</b> Equivalent to this semester's free project, the students answer a question of their own choice that scientifically deepens the practical work. As part of the course, these questions are discussed in individual discussions and/or in plenary sessions with regard to their relevance and significance. Synergies with the course Future Topics of Digitality are expressly desired.</p>					
Learning objectives and skills to be taught					
<p><b>Future topics of digitality</b> The aim is to confront students with issues relevant to the future, to draw their attention to the latest - socially relevant and study-specific - topics through discussion with the experts and to encourage them to engage in academic debate and take a stand through the different perspectives.</p> <p><b>Accompanying scientific research</b> Students are confronted with the complexity of scientific issues and at the same time enabled to deal with such issues in an argumentative manner. As accompanying scientific research before the transition to the 6th semester, i.e. the practical semester, s t u d e n t s are enabled to find topics and reflect critically in preparation for the final Bachelor's thesis.</p>					
Literature and working materials					
<p><b>Future topics of digitality</b> Relevant working materials are provided depending on the central topic.</p> <p><b>Accompanying scientific research</b> Relevant working materials result from the chosen practical topic.</p>					

No: <b>DS 5.2:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>12</b>	
	<b>Interdisciplinary project 3: Free project</b>	Frequency: <b>annually in SS</b>		Semester location: <b>5</b>	
		Workload: <b>360 h</b>		Examination form: <b>EW / PA / PR</b>	
		Prerequisites for participation: <b>none</b>	Presence: <b>120h</b>	Self-study: <b>240 h</b>	
events	Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)	
<b>Storytelling for presentations and pitches</b>	<b>Prof. for digital storytelling NN</b>		<b>S</b>	<b>2</b>	
<b>Free project</b>	<b>Prof. for cross- and transmedia Formats NN</b>		<b>P</b>	<b>6</b>	
This module is used for the following degree programs: DS					
Contents					
<p><b>Storytelling for presentations and pitches</b></p> <ul style="list-style-type: none"> <li>- Theoretical and practical methods for presentations and pitches</li> <li>- Presence and moderation training</li> </ul> <p><b>Free project</b></p> <p>The content of the module follows the requirements of the respective project. The objective can be to give students the opportunity to think their way into a new field of work or other industry routines in an interdisciplinary way. It proves to be an advantage that there are mass or social media communication requirements in almost all sectors and areas. Students can apply the skills they have learned in the field of digital storytelling in an interactive, audiovisual and interdisciplinary way. The aim of this free project is to build on the cross-media and trans-media projects and offer students the opportunity to find an innovative way of telling their stories interactively, audiovisually, cross-media and trans-media, ideally immersively.</p>					
Learning objectives and skills to be taught					
<p><b>Storytelling for presentations and pitches</b></p> <p>Students learn how to present (pitch) themselves, their project or their business idea using theoretical and practical methods of modern storytelling. This course is designed to prepare students for the practical phase in the 6th semester and the associated job interviews. Students learn and try out different methods of presentation: telling facts or stories? How should the target group be addressed? Do you work with text or with (moving) images? What is the goal? Which means are used to achieve which effects? The module is supplemented by individual presence and moderation training.</p> <p><b>Free project</b></p> <p>Students can be specifically confronted with tasks in the university or faculty context that combine different locations, fields of study and subjects. Interdisciplinary project modules are also offered in other degree programs at the faculty (MM, MD, TM, SPM), so there are numerous opportunities for collaboration. The project could enable students to exchange ideas with subject areas that are foreign to them and introduce them to their specific requirements. They develop an understanding of technical, economic, pedagogical or even legal issues. As digital storytellers, students will have to familiarize themselves with new areas after graduation, for example in an agency. There, they will develop communication strategies for industries and clients whose content challenges they will have to quickly grasp. The "free project" prepares them for this: It enables students to develop self-confidence in issues in which they did not necessarily feel at home at the start of the project, in order to develop concrete cross-media and trans-media communication solutions for these as well.</p>					
Literature and working materials					
<p><b>Storytelling for presentations and pitches</b></p> <p>Funken, Irmengard   Altenschmidt, Karsten (2021): Perfect in the Pich. Inspire customers, convince investors. Freiburg Kurz, Sibylle (2015): Pitch it!: The art of successfully selling film projects. Practice Film Volume 45, Constance</p> <p><b>Free project</b></p> <p>Relevant working materials are provided depending on the project.</p>					



No:  <b>DS 5.3:</b> <b>DS 5.4:</b>	Compulsory module:	Language:	Credits:	
	<b>Compulsory elective subject 5 and Compulsory elective subject 6</b>  <b>Two compartments from DS.W7, DS.W8, DS.W9</b>	<b>German</b>	<b>6 + 6</b>	
		Frequency:	Semester location:	
		<b>annually in the WS</b>	<b>5</b>	
Workload:	Examination form:			
<b>180 h + 180 h</b>	<b>EW   PA   PR</b>			
Prerequisites for participation:	Presence:	Self-study:		
<b>none</b>	<b>60 h + 60 h</b>	<b>120 h + 120 h</b>		
events	Lecturer/team of lecturers (responsible for the module)	Teaching and learning methods	Scope (SWS)	
<b>DS.W7: Live production</b>	<b>Prof. for Audiovisual Media Technologies NN</b>	L	4	
<b>DS.W8: Nonfictional long formats</b>	<b>Prof. for Audiovisual Media Technologies NN</b>	L	4	
<b>DS.W9: Immersive storytelling and physical computing</b>	<b>Prof. for interactive media technologies NN</b>	L	4	
This module is used for the following degree programs: DS				
Contents				
<b>DS.W7: Live production</b>				
<ul style="list-style-type: none"> <li>- Continuation of studio production with a focus on live production (live talk shows would be possible, live broadcasts can be taught as an option)</li> <li>- Creating broadcast schedules, adhering to timings</li> <li>- Combination with on-location production</li> </ul>				
<b>DS.W8: Nonfictional long formats</b>				
<ul style="list-style-type: none"> <li>- Basics of documentary storytelling (practical/theoretical)</li> <li>- In-depth interviewing in documentary style</li> <li>- Theoretical discussion of image design using documentary film examples</li> <li>- Analysis and discussion of films with first self-shot miniatures on own documentary practice</li> <li>- Search for suitable materials, research and preliminary inspections</li> <li>- Using the camera and microphone</li> <li>- Development/visualization of a camera concept</li> <li>- Behavior towards protagonists</li> <li>- Research, conception and realization of own non-fictional long formats (reportage, documentary, documentary film)</li> </ul>				
<b>DS.W9: Immersive storytelling and physical computing</b>				
<ul style="list-style-type: none"> <li>- History of immersive media installations</li> <li>- Use of interactive installations for storytelling, for example in a museum or didactic context</li> <li>- Introduction to node-based programming languages (e.g. Touchdesigner, vvvv)</li> <li>- Effect of surround sound</li> <li>- Use of augmented and virtual reality in and for immersive environments</li> <li>- Introduction to physical computing: definitions, areas of application and significance for digital storytelling</li> <li>- Microcontrollers and microprocessors: basics, programming and practical application of Arduino and Raspberry Pi</li> <li>- Development of interactive systems: conception, prototyping and implementation of projects that integrate digital technologies in physical contexts</li> <li>- Application of 3D printing: basics of 3D printing, design of simple 3D objects and their implementation in real projects</li> </ul>				
Learning objectives and skills to be taught				
<b>DS.W7: Live production</b>				
Previously learned content regarding studio production should be deepened. One focus could be on live production. For example, the production of live talk shows would be possible. Live broadcasts can be taught as an option. Students should be able to create broadcast schedules. They also learn how to adhere to timings.				
<b>DS.W8: Nonfictional long formats</b>				
In this seminar, the basics of documentary storytelling are taught both practically and theoretically. In particular, the handling of protagonists and interviewing should be further deepened and expanded to include a documentary style. Students deal theoretically with image design using documentary film examples and can thus discuss the basic design possibilities and principles. The seminar combines analysis and discussion of films with the first self-shot miniatures of the students' own documentary practice. The search for suitable material, research and previews, handling the camera and microphone, team building, behavior towards protagonists will be tested. Within this framework and under realistic conditions, students can produce their documentary feature-length formats in classic film teams. They also go through the classic stages of editorial management: editorial meetings, theme conferences, pitches, rough cut				

and text acceptance. In this elective subject, non-fictional long formats are designed and realized. The focus is now on topics such as dramaturgy, storytelling, visuality and immersiveness. This module is intended to help students develop their own personal cinematic signature.

#### **DS.W9: Immersive storytelling and physical computing**

Students learn how to design and implement immersive installations by creating stories in these environments. They are familiarized with node-based programming languages and can use them for the development of interactive installations. Students develop an understanding of the integration of digital technologies into physical environments. Through the use of microcontrollers and - depending on the project - augmented and virtual reality, they will be able to create immersive experiences and merge the boundaries between digital and physical reality. They learn how to use microcontrollers (e.g. Arduino) and microprocessors (e.g. Raspberry Pi) to control hardware. They develop the skills to conceptualize, design and implement simple, interactive, computer-controlled systems. Students are able to design and create basic 3-dimensional objects and integrate them into digital projects using 3D printing.

Literature and working materials

#### **DS.W7: Live production**

Buchholz, Axel (2016): Newsroom, studio production and outside broadcasting. In: Buchholz, Axel | Schult, Gerhard (2016): Television Journalism. Wiesbaden, 9th edition  
 Bühler, Peter | Schlaich, Patrick | Sinner, Dominik (2018): AV media - film design, audio technology, video technology. Berlin  
 Hachmeister, Lutz et al. (2003): The television producers. Constance  
 Schmidt, Ulrich (2013): Professional video technology. Berlin, 6th edition  
 Stolz, Dieter (2019): Computergestützte Audio- und Videotechnik - Multimediatechnik in der Anwendung. Berlin, 3rd edition  
 Strobbe, C. (2013): Standards in media production. Berlin  
 Weinzierl, Stefan (2008): Handbook of Audio Technology. Berlin

#### **DS.W8: Nonfictional long formats**

Dowling, David Oakey (2020): The gamification of digital journalism: innovation in journalistic storytelling. Routledge  
 Dowling, David Oakey (2022): Interactive documentary and the reinvention of digital journalism, 2015-2020. Convergence, 28(3), p.905-924  
 Eick, Dennis (2014): Digital storytelling: The dramaturgy of new media (Praxis Film, vol. 81). Constance  
 Ettl-Huber, Silvia (2019): Storytelling in journalism, organizational and marketing communication. Wiesbaden  
 Friedl, Christian (2017): Hollywood in everyday journalism. Storytelling for successful stories. Wiesbaden, 2nd edition  
 Fuchs, Werner T. (2023): Why the brain loves stories. Storytelling analog and digital. Freiburg | Munich | Stuttgart, 5th edition Grytzmann, Oliver (2018): Storytelling with the 3-act structure. Wiesbaden  
 Planer, R., | Godulla, A. (2021). Longform journalism in the USA and Germany: Patterns in award-winning digital storytelling productions. Journalism practice, 15(4), p.566-582  
 Schach, Annika (2017): Storytelling - Stories in image and film. Wiesbaden

#### **DS.W9: Immersive storytelling and physical computing**

Anderhofstadt, Ralf | Disselkamp, Marcus (2022): Disruptive 3D printing: New business models and value chains. Munich  
 Barth, Jan | Grasy, Roman Stefan | Lukas, Mark | Schilling, Markus Lorenz | Leinberger, Jochen (2013): Prototyping Interfaces: Interactive Sketching with vvvv. Mainz  
 Brandes, Udo (2023): Mikrocontroller ESP32 - Das umfassende Handbuch. Bonn, 2nd edition  
 Brühlmann, Thomas (2024): Arduino: Praxiseinstieg. Covers Arduino UNO R4 and R3. Cologne  
 Bryan, Alexander (2017): The new digital storytelling: creating narratives with new media. Santa Barbara  
 Chen, Wang (2020): Interactive Installation Art & Design, Artpower International  
 Handler Miller, Carolyn (2019): Digital Storytelling 4e: A creator's guide to interactive entertainment. Boca Raton, 4th edition  
 Kofler, Michael | Kühnast, Charly | Christoph Scherbeck (2021): Raspberry Pi - The comprehensive manual. Bonn, 7th edition  
 Kühnel, Claus (2023): Arduino - The comprehensive manual. Bonn, 2nd edition  
 Lachmayer, Roland | Lippert, Rene Bastian | Fahlbusch, Thomas (2016): 3D printing illuminated - additive manufacturing on the way to application. Berlin  
 Lambert, Joe | Hessler, Brooke (2018): Digital storytelling: capturing lives, creating community. New York/London, 5th edition  
 Pusch, Alexander | Haverkamp, Nils (2022): 3D printing for schools and universities. Berlin, Heidelberg  
 Rattat, Christian (2015): 3D printing for the discerning. Heidelberg  
 Simanowski, Roberto (2014): Text Machines - Kinetic Poetry - Interactive Installation: On Understanding Art in Digital Media. Bielefeld: Transcript

## 6. Semester

No: <b>DS 6.1:</b>	Compulsory module: <b>Supervised practical phase</b>	Language: <b>German</b>		Credits: <b>30</b>	
		Frequency: <b>annually in the WS</b>		Semester location: <b>6</b>	
		Workload:		Examination form:	
	Prerequisites for participation: <b>none</b>	Presence:	Self-study:		
events	Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)	
<b>Supervised practical phase</b>	<b>B</b>				
This module is used for the following degree programs: DS					
Contents					
<p><b>Supervised practical phase</b> The practical phase of at least 24 weeks serves to apply, consolidate and deepen skills already acquired and helps students to find a thematic focus for their Bachelor's thesis.</p>					
Learning objectives and skills to be taught					
<p><b>Supervised practical phase</b> Working in companies and institutions creates synergies: on the one hand, students can apply and deepen the practical experience they have gained during their studies, and on the other hand, they can contribute newly acquired solutions to their ongoing studies. Students learn to critically reflect on their internship in the company against the background of the exchange with fellow students and lecturers and, last but not least, to set a personal course for their own future through the personal contacts gained and the expansion of their own subject-related network.</p>					

## 7. Semester

No: <b>DS 7.1:</b>	Compulsory module: <b>Bachelor seminar</b>	Language: <b>German</b>		Credits: <b>9</b>	
		Frequency: <b>annually in the WS</b>		Semester location: <b>7</b>	
		Workload: <b>270 h</b>		Examination form: <b>SB / PR</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>45 h</b>	Self-study: <b>225 h</b>		
events	Lecturer/team of lecturers (responsible for the module)		Teaching and learning methods	Scope (SWS)	
<b>Bachelor seminar</b>	<b>Dr. Heike Humme M.A.</b>		<b>S</b>	<b>3</b>	
This module is used for the following degree programs: DS					
Contents					
<p>The course serves to deepen scientific work routines and to deal with the qualitative requirements of a Bachelor's thesis in comparison to earlier seminar papers in the course of study. With a view to graduation, they are supported in choosing the right topic, developing a relevant research question that is suitable for forming a hypothesis, and structuring the material appropriately. Research techniques for compiling sources are deepened, work with databases is expanded, the handling of large amounts of text is practiced and exercises in text analysis are offered. The graphical preparation and presentation of empirically obtained primary data is also analyzed, skills for creating the same are deepened and image rights are discussed and applied against the background of copyright and design protection law.</p>					
Learning objectives and skills to be taught					
<p>The Bachelor's seminar serves to deepen the students' knowledge in dealing with scientific work routines, but above all to reflect on and defend the individually chosen question and hypothesis with regard to their scientific depth. This is done through presentations in plenary sessions and moderated discussions, through which the students receive constructive criticism right at the beginning of the process of intensively working on the targeted Bachelor topic. This in turn serves on the one hand to support fellow students in their research interests and on the other hand to broaden their own academic horizons through the variety of topics.</p>					
Literature and working materials					
<p>Balzer, Helmut   Schröder, Marion   Schäfer, Christian (2022): Wissenschaftliches Arbeiten - Ethik, Inhalt &amp; Form wissenschaftlicher Arbeiten, Handwerkszeug, Quellen, Projektmanagement, Präsentation. Dortmund, 3rd edition</p> <p>Franck, Norbert (2022): Handbook of Scientific Writing: A guide from A to Z. Paderborn, 2nd edition Kornmeier, Martin (2018): Wissenschaftlich schreiben leicht gemacht - für Bachelor, Master und Dissertation. Bern, 8th edition Kühtz, Stefan (2021): Formulate scientifically. Tips and text modules for university and school. Paderborn, 6th edition</p> <p>Swoboda, Martina (2022): Wissenschaftlich schreiben leicht gemacht - ein Leitfaden für Architektur- und Designstudiengänge. Berlin</p> <p>Theisen, Manuel René   Theisen, Martin (2021): Scientific work: successful bachelor's and master's theses. Munich, 18th edition</p>					

No: <b>DS 7.2:</b>	Compulsory module:	Language: <b>German</b>		Credits: <b>6</b>	
	<b>Compulsory elective subject 7: Open Lab</b>	Frequency: <b>annually in the WS</b>		Semester location: <b>7</b>	
		Workload: <b>180 h</b>		Examination form: <b>PR</b>	
	Prerequisites for participation: <b>none</b>	Presence: <b>45 h</b>	Self-study: <b>135 h</b>		
events		Lecturer/team of lecturers ( <u>responsible for the module</u> )		Teaching and learning methods	Scope (SWS)
<b>Open Lab: Interactive</b>		<b>Prof. for interactive media technologies NN</b>		<b>L</b>	<b>3</b>
<b>Open Lab: Audiovisual</b>		<b>Prof. for Audiovisual Media Technologies NN</b>		<b>L</b>	<b>3</b>
This module is used for the following degree programs: DS					
<p>Contents</p> <p>This module is designed to accompany the Bachelor's thesis.</p> <p><b>Open Lab: Interactive</b></p> <ul style="list-style-type: none"> <li>- Testing new interactive methods</li> <li>- Testing innovative interactive technologies</li> <li>- Project development with processes and approaches such as 3D web technology,</li> <li>- Spatial Journalism, Spatial Audio, Media Capture, Natural language processing (NLP), Media Provenance</li> </ul> <p><b>Open Lab: Audiovisual</b></p> <ul style="list-style-type: none"> <li>- Testing new audiovisual methods</li> <li>- Testing innovative audiovisual technologies</li> <li>- Producing with AI, VR, AR, 360°</li> <li>- Production of inCamera VFX</li> <li>- Vertical production</li> </ul>					
<p>Learning objectives and skills to be taught</p> <p><b>Open Lab: Interactive</b></p> <p>This module is designed to accompany the Bachelor's thesis. Students gain insights into advanced technologies in the field of digital storytelling. They gain experience and knowledge that they can use for the selection and implementation of their Bachelor's thesis. This can include advanced knowledge of web programming as well as natural language processing for their digital narratives. The module thus offers students the opportunity to deepen their knowledge and skills in novel and advanced technologies in preparation for their upcoming Bachelor's thesis.</p> <p><b>Open Lab: Audiovisual</b></p> <p>This module is designed to accompany the Bachelor's thesis. Students should test, develop and apply new audiovisual methods and technologies. In particular, specific and future-oriented audiovisual technologies are to be explored theoretically and tested in practice. It serves as an experimental laboratory in order to prepare the students in the best possible way for their final thesis. Possible contents: Producing with AI, VR, AR, 360° reportage and vertical production. Another possibility would be to integrate inCameras VFX into teaching.</p>					
<p>Literature and working materials</p> <p><b>Open Lab: Interactive</b></p> <p>According to current research Depending on the respective project</p> <p><b>Open Lab: Audiovisual</b></p> <p>According to current research Depending on the respective project</p>					

No: <b>DS 7.3:</b>	Compulsory module: <b>Bachelor thesis</b>	Language: <b>German</b>		Credits: <b>12 + 3</b>	
		Frequency: <b>annually in the WS</b>		Semester location: <b>7</b>	
		Workload:		Examination form: <b>BA + KO</b>	
	Prerequisites for participation: <b>none</b>	Presence:	Self-study:		
events		Lecturer/team of lecturers <i>(responsible for the module)</i>		Teaching and learning methods	Scope (SWS)
<b>Bachelor thesis</b>		<b>B</b>			
<b>Colloquium</b>		<b>B</b>			
This module is used for the following degree programs: DS					
<p>Contents</p> <p>In the Bachelor's thesis, students demonstrate that they are able to work on a complex digital storytelling topic in an editorial, production and scientific manner, document the results and defend their findings in an oral colloquium.</p>					
<p>Learning objectives and skills to be taught</p> <p>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 the organizational and work techniques they have learned and, above all, their practical and scientifically sound knowledge. The colloquium is an oral discussion of the topic worked on.</p>					