



**COLOGNE GAME LAB**  
Institute for Game Development & Research

**Technology Arts Sciences**  
**TH Köln**

## MODULE HANDBOOK

**MA GAME DEVELOPMENT AND RESEARCH**

<b>EXPERIENCE ASSESSMENT</b>					
<b>ID</b>	<b>Workload</b>	<b>Credits</b>	<b>Semester</b>	<b>Frequency</b>	<b>Duration</b>
<b>MA.000</b>	<b>900 h</b>	<b>30 ECTS</b>	<b>prior to studies</b>	<b>annual</b>	<b>6 months</b>
<p><a href="#"><i>Learning Outcomes / Competencies</i></a></p> <p>The “Experience Assessment” module enables students to:</p> <ul style="list-style-type: none"> <li>• provide CGL with official documentation of their highest academic certificate/degree</li> <li>• demonstrate their professional-practical experience (equivalent to at least one year in total) that is relevant to the production of nonlinear audiovisions – this experience must be completed before students enroll and it may be the cumulative total of various positions/projects</li> <li>• demonstrate their skills and experience in, as well as their knowledge of, media production</li> <li>• prove their sincere interest in, and professional ambition toward, the exploratory production of nonlinear audiovisions, as well as the theoretical interrogation of, and reflection upon, audio visual media generally and their own creations specifically</li> <li>• demonstrate their capacity to self-manage individual efforts as well as their ability to effectively work with a team</li> <li>• demonstrate their ability to actively participate in academic discourse concerning media theoretical concepts, methodologies and inquiries</li> </ul>					
<p><a href="#"><i>Module Content</i></a></p> <p>1) Online Application</p> <ul style="list-style-type: none"> <li>• applicants provide the necessary personal, professional (1 year of work experience relevant to the production of nonlinear audio visions) and academic documentation for the successful completion of the application</li> </ul> <p>2) Application Assignment</p> <ul style="list-style-type: none"> <li>• an unique assignment to be completed within a four-week time span is sent to applicants who advance beyond the “Online Application” stage</li> <li>• application assignments call for students to submit an extensive outline for an audiovisual project</li> <li>• along with their project outline, applicants are asked to submit an essay in which they address an issue pertaining to media theory</li> </ul> <p>3) Onsite Interview</p> <ul style="list-style-type: none"> <li>• applicants who have advanced beyond the “Application Assignment” phase are invited to the CGL campus for an interview with CGL faculty</li> </ul>					
<p><a href="#"><i>Evaluation Methods</i></a></p> <p>Discussion, evaluation of application materials and application assignment</p>					
<p><a href="#"><i>Prerequisite Subjects</i></a></p> <p>The necessary academic qualification/degree, 1 year of professional experience in a field applicable to the creation of nonlinear audiovisions</p>					
<p><a href="#"><i>Assessment Methods</i></a></p> <p>Online application, application assignment, onsite interview</p>					
<p><a href="#"><i>Prerequisites for CP</i></a></p> <p>Successful completion of all aspects of the application process</p>					

[Used in Other Courses](#)

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[Significance of Module Grade for Final Grade](#)

0%

[Module Director\(s\) and Evaluation Committee](#)

Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth

Evaluation Committee: Prof. Björn Bartholdy, Prof. Dr. Gundolf S. Freyermuth and various CGL faculty and staff

[Other Information](#)

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## EQUALIZATION & EXCHANGE

ID	Workload	Credits	Semester	Frequency	Duration
MA.001	360 h	12 ECTS	1	Annual	16 Weeks
Courses			Contact Hours	Self-Study	Size of Groups
1) Playing with Theater			20 h	60 h	15-20
2) Playing with Cinema			25 h	75 h	15-20
3) Playing with Video Games			25 h	75 h	15-20
4) Game Programming 101			15 h	45 h	15-20
5) Mentoring			20 h	--	01-10

### Learning Outcomes / Competencies

The “Equalization & Exchange” module enables students to:

- orient themselves to organizational, technological and social structures of the Cologne Game Lab, enabling students to learn and work effectively on artistic, academic and entrepreneurial projects and assignments throughout the remainder of their studies
- exchange their respective professional experiences through active media production
- collaborate intensively with other students so they approach an equal level of competence in both artistic and technological skills thus forging a common ground that fosters effective team work – crucial for their academic and professional careers
- establish work groups for optimal efficiency and collaboration
- structure and implement fully developed multimedia concepts
- create and convey high-level multimedia concepts in a public context
- demonstrate a high proficiency in multimedia presentation skills, as well as effective facilitation of team work
- analyze audiovisual materials, including game methods and structures
- evaluate progress and set goals regarding audiovisual strategies as well as dynamic game methods and structures
- develop a high proficiency in audiovisual (game) design methods and skillsets
- establish essential competencies with game development software
- demonstrate a strong grasp of audiovisual (as well as interactive) rhetoric and dramaturgy
- implement the notation and jargon of dynamic game methods and systems
- develop digital, analog and hybrid prototypes
- develop the necessary skillset for effective User-Testing

### Module Content

#### 1) Playing with Theater

- students create games using the means and methods of theater and performance art, relying on bodily representation, props and analog environments
- seminar activities will focus on Live Games, from so-called Alternate Reality Games (ARG), Urban Games and Pervasive Games to Live Action Role Playing (LARP) and performance installations and theater pieces that create game-like experiences
- similarities and differences between Live Gaming and digital gaming will be explored so that students understand that Live Gaming is a meaningful way to prototype and develop videogames

<p>2) Playing with Cinema</p> <ul style="list-style-type: none"> <li>• students explore the cinematic process as well as the history of cinema by creating their own digital narrative “Shorts” using CGL’s motion capture system</li> <li>• students gain practical knowledge in creating narrative structures, developing and manipulating 3D content and virtual camera manipulation in a 3D game design engine while reflecting artistically on space and format</li> </ul> <p>3) Playing with Video Games</p> <ul style="list-style-type: none"> <li>• students plan and enact an iterative, documented design and development process</li> <li>• students discuss and develop individual perspectives as game designers with respect to topics such as player-centric vs. designer-centric game design</li> <li>• through the development of their own video games, students are compelled to develop unique perspectives regarding the functions, capabilities and challenges of emotional (self-) expression in game design</li> </ul> <p>4) Game Programming 101</p> <ul style="list-style-type: none"> <li>• students are familiarized with the practical and theoretical essentials of an industry-standard game design platform</li> <li>• special attention is given to the manipulation of 3D content</li> </ul> <p>5) Mentoring</p> <ul style="list-style-type: none"> <li>• students (individually or in work groups of 3 – 5) receive consultation from professors throughout the development of module projects</li> <li>• prototyping roundtables and technology/software-specific seminars provide students with the necessary feedback from CGL faculty on all technology-related issues, enabling students to overcome any technical obstacles they might encounter in the development phase</li> </ul>
<p><a href="#">Teaching Methods</a></p> <p>Lecture, seminar, presentation, project work, individual and group mentoring</p>
<p><a href="#">Prerequisite Subjects</a></p> <p>---</p>
<p><a href="#">Assessment Methods</a></p> <p>Documentation, evaluation and discussion of projects</p>
<p><a href="#">Prerequisites for CP</a></p> <p>Active participation, completion of homework or course work, completion of projects and project presentations</p>
<p><a href="#">Used in Other Courses</a></p> <p>---</p>
<p><a href="#">Significance of Module Grade for Final Grade</a></p> <p>13%</p>
<p><a href="#">Module Director(s) and Module Instructor(s)</a></p> <p>Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth</p> <p>Module Instructors: Prof. Björn Bartholdy (Playing with Cinema, Mentoring), Prof. Markus Hettlich (Game Programming 101, Mentoring), Guest Instructors (Playing with Theater, Playing with Video Games, Mentoring)</p>
<p><a href="#">Other Information</a></p> <p>---</p>

## MEDIA & GAMES: HISTORY & THEORY – I

ID	Workload	Credits	Semester	Frequency	Duration
MA.002	300 h	10 ECTS	1	Annual	16 Weeks
Courses			Contact Hours	Self-Study	Size of Groups
1) Visual Design 101			20 h	70 h	15-20
2) Media & Game Studies 101			20 h	70 h	15-20
3) Game Design Theory 101			15 h	55 h	15-20
4) Perspectives on Games and Gaming – The CGL Lecture Series			30 h	20 h	15-150

### Learning Outcomes / Competencies

The “Media & Games: History & Theory – I” module enables students to:

- accumulate and critically reflect on essential knowledge in the fields of Visual Design, Media & Game Studies and Game Design Theory, including the relevant matrix of social, cultural and academic contexts
- accumulate and critically reflect on the aesthetic and socio-cultural repercussions of (audio)visual, (non)linear art and communication
- develop the ability to transfer and reappropriate knowledge from theory into practice and vice versa
- actualize and amplify their proficiency in academic work, especially analysis, critique and providing feedback
- engage in academic discourse and apply theoretical fundamentals to their own research concerning audiovisual creations
- establish a basis for (self)reflection on their own artistic output
- develop the ability to reflect on their own artistic identity in relation to the cultural meaning and social impact of nonlinear audiovisions in general and digital games in particular

### Module Content

#### 1) Visual Design 101

- this seminar guides students through the history of visual art and design, highlighting compelling examples from both analog and digital media, including photography, film, television and digital games, among others
- students sharpen their practical, critical and theoretical understanding of the field through discussions of, and assignments concerning, the techniques and aesthetics of visual art and design, including design critique of (non)linear media products

#### 2) Media and Game Studies 101

- this seminar explores the central elements of modern media history and game studies, providing students with the theoretical and analytical tools necessary for a critical interrogation of (non)linear audiovisuality
- through in-class discussion as well as collaborative work and presentations, students establish a common ground of knowledge which includes the fundamentals of game studies, the history of modern media and the aesthetics of digital media

#### 3) Game Design Theory 101

- this seminar provides students with an introduction to software design and game design, as well as an introduction to various methods of prototyping

- through practical exercises and in-class group work, students familiarize themselves with the essentials of game mechanics, the milestones of fundamental game genres and the techniques of game analysis, as well as a review of the game design theory canon

4) Perspectives on Games and Gaming – The CGL Lecture Series

- this campus-wide, ongoing event consists of a diverse collection of renowned guest lecturers, including theorists, artists and industry experts, among others
- lecture topics are relevant for student projects and/or the academic, cultural and socio-economic interrogation of nonlinear audiovisions – especially digital games

[Teaching Methods](#)

Seminar, lecture series, self-study

[Prerequisite Subjects](#)

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[Assessment Methods](#)

Documentation, presentation, discussion

[Prerequisites for CP](#)

Documentation, presentation, active participation, completion of homework and course work (both individual and in groups)

[Used in Other Courses](#)

“Perspectives on Games and Gaming – The CGL Lecture Series” is open to the entire CGL student body

[Significance of Module Grade for Final Grade](#)

11%

[Module Director\(s\) and Module Instructor\(s\)](#)

Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth

Module Instructors: Prof. Björn Bartholdy (Visual Design 101), Prof. Dr. Gundolf S. Freyermuth (Media & Game Studies 101), Prof. Dr. Emmanuel Guardiola (Game Design Theory 101), Various Guest Lecturers (Lecture Series)

[Other Information](#)

<b>RESEARCH &amp; EXPERIMENTATION</b>					
<b>ID</b>	<b>Workload</b>	<b>Credits</b>	<b>Semester</b>	<b>Frequency</b>	<b>Duration</b>
<b>MA.003</b>	<b>360 h</b>	<b>12 ECTS</b>	<b>2</b>	<b>Annual</b>	<b>16 weeks</b>
Courses			Contact Hours	Self-Study	Size of Groups
1) Board Games			20 h	60 h	15-20
2) Serious Games			25 h	75 h	15-20
3) Nonlinear Adaptation			25 h	75 h	15-20
4) Game Programming 102			15 h	45 h	15-20
5) Mentoring			20 h	--	01-10
<a href="#"><i>Learning Outcomes / Competencies</i></a>					
The “Research & Experimentation” module enables students to:					
<ul style="list-style-type: none"> <li>• analyze iterative scenarios and structures</li> <li>• harness the tension and synergy between linear and nonlinear content in the development of content of their own</li> <li>• analyze and evaluate nonlinear solutions with respect to their medial, social and ethical elements</li> <li>• reflect on and critically analyze trends and developments in the Game Industry</li> <li>• conceptualize and develop interactive systems and structures</li> <li>• transfer and adapt already established content into nonlinear systems and structures, as well as further develop already established nonlinear solutions</li> <li>• harness the ludic potential of their surroundings for the purpose of game design and development</li> <li>• develop the necessary rhetoric and knowledge of dramaturgy for the effective analysis as well as creation of interactive scenarios</li> <li>• actively participate in Game Industry discourse, including topics such as cutting-edge technological developments and innovative design strategies</li> <li>• apply their knowledge of Game Design theory to Game Design praxis</li> <li>• develop long-term strategies for work in the field of nonlinear media</li> <li>• reflect on the medial, social and ethical aspects of their own work</li> </ul>					
<a href="#"><i>Module Content</i></a>					
1) Board Games					
<ul style="list-style-type: none"> <li>• through the creation of their own board game, students initiate functional tests/playing rounds and receive critical feedback from peers and the course instructor throughout the many stages of the iterative development process</li> </ul>					
2) Serious Games					
<ul style="list-style-type: none"> <li>• students plan and put to practice an iterative and documented design as well as development process</li> <li>• ongoing, in-class discussions of essential terminology such as <i>serious</i>, <i>persuasive</i>, <i>fun</i>, <i>educational</i>, <i>responsible</i> and <i>ethical</i> bolster the individual perspectives of students as game designers</li> </ul>					
3) Nonlinear Adaptation					
<ul style="list-style-type: none"> <li>• students analyze and adapt linear narratives into nonlinear structures, which reinforces their understanding of the specifics of nonlinear storytelling</li> <li>• working in groups, students plan and execute an interactive project which they develop through several stages of practice prototyping in interactive engines and scripting systems</li> </ul>					



<p>4) Game Programming 102</p> <ul style="list-style-type: none"> <li>students expand their knowledge of an industry-standard game development platform, paying special attention to the game mechanics and design strategies applicable to Serious Games and Nonlinear Adaptation</li> </ul> <p>5) Mentoring</p> <ul style="list-style-type: none"> <li>students (individually or in work groups of 3 – 5) receive consultation from professors throughout the development of module projects</li> <li>prototyping roundtables and technology/software-specific seminars provide students with the necessary feedback from CGL faculty on all technology-related issues, enabling students to overcome any technical obstacles they might encounter in the development phase</li> </ul>
<p><u>Teaching Methods</u></p> <p>Lecture, seminar, presentation, project work, individual and group mentoring</p>
<p><u>Prerequisite Subjects</u></p> <p>“Equalization &amp; Exchange” module (MA.001)</p>
<p><u>Assessment Methods</u></p> <p>Documentation, evaluation and discussion of projects</p>
<p><u>Prerequisites for CP</u></p> <p>Active participation, completion of homework or course work, completion of projects and project presentations</p>
<p><u>Used in Other Courses</u></p> <p>---</p>
<p><u>Significance of Module Grade for Final Grade</u></p> <p>13%</p>
<p><u>Module Director(s) and Module Instructor(s)</u></p> <p>Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth</p> <p>Module Instructors: Prof. Markus Hettlich (Game Programming 102, Mentoring), Guest Instructors (Board Games, Serious Games, Nonlinear Adaptation, Mentoring)</p>
<p><u>Other Information</u></p> <p>---</p>

## MEDIA & GAMES: HISTORY & THEORY – II

ID	Workload	Credits	Semester	Frequency	Duration
<b>MA.004</b>	<b>300 h</b>	<b>10 ECTS</b>	<b>2</b>	<b>Annual</b>	<b>16 Weeks</b>
Courses			Contact Hours	Self-Study	Size of Groups
1) Visual Design 102			20 h	70 h	15-20
2) Media & Game Studies 102			20 h	70 h	15-20
3) Game Design Theory 102			15 h	55 h	15-20
4) Perspectives on Games and Gaming – The CGL			30 h	20 h	15-150
Lecture Series					

### Learning Outcomes / Competencies

The “Media & Games: History & Theory – II” module enables students to:

- fuse academic and artistic perspectives with the goal of demonstrating how comparative historical knowledge and theoretical concepts can influence and expand creative praxis, especially the development of critical-analytical reflection and the creative utilization of one’s own artistic potential – particularly in regard to the production of Serious Games and Nonlinear Adaptations
- accumulate and critically analyze orientational knowledge in the fields of contemporary media and art history pertaining to Serious Games and Nonlinear Adaptation
- expand orientational knowledge in the fields of contemporary game research and game production from perspectives pertaining to Serious Games, Nonlinear Adaptation, media studies, narratology, genre theory, cultural studies, sociology and economics, among others
- theorize and critically analyze the dynamics and development of digital media and digital art in general, and Serious Games and Nonlinear Adaptation specifically
- further develop their ability to transfer and reappropriate knowledge and theories from analog and digital forms of media
- expand their knowledge of the social, cultural and academic contexts of game development, specifically in conjunction with Serious Games and the adaptation of linear content into nonlinear formats
- further develop their proficiency in academic work, especially analysis, critique and providing feedback
- further develop their ability to engage in academic discourse as well as apply theoretical fundamentals to their own research concerning Serious Games and Nonlinear Adaptations
- further develop their proficiency to reflect on their own artistic output
- further develop the ability to reflect on their own artistic identity in relation to the cultural meaning and social impact of nonlinear audiovisions

### Module Content

#### 1) Visual Design 102

- students further develop their practical, critical and theoretical understanding of visual art and design through discussions of, and assignments concerning, the techniques and aesthetics of Serious Games and Nonlinear Adaptation

#### 2) Media and Game Studies 102

- this seminar provides students with the theoretical and analytical tools necessary for a critical interrogation of Serious Games and Nonlinear Adaptation

<p>3) Game Design Theory 102</p> <ul style="list-style-type: none"> <li>through practical exercises and in-class group work, students familiarize themselves with the primary game mechanics, as well as the fundamental techniques of game analysis, concerning Serious Games and Nonlinear Adaptation</li> </ul> <p>4) Perspectives on Games and Gaming – The CGL Lecture Series</p> <ul style="list-style-type: none"> <li>this campus-wide, ongoing event consists of a diverse collection of renowned guest lecturers, including theorists, artists and industry experts, among others</li> <li>lecture topics are relevant for student projects and/or the academic, cultural and socio-economic interrogation of nonlinear audiovisions, games in particular</li> </ul>
<p><a href="#">Teaching Methods</a></p> <p>Seminars, lecture series, self-study</p>
<p><a href="#">Prerequisite Subjects</a></p> <p>“Media &amp; Games: History &amp; Theory I” module (MA.002)</p>
<p><a href="#">Assessment Methods</a></p> <p>Documentation, presentation, discussion</p>
<p><a href="#">Prerequisites for CP</a></p> <p>Documentation, presentation, active participation, completion of homework or course work (both individual and in groups)</p>
<p><a href="#">Used in Other Courses</a></p> <p>“Perspectives on Games and Gaming – The CGL Lecture Series” is open to the entire CGL student body</p>
<p><a href="#">Significance of Module Grade for Final Grade</a></p> <p>11%</p>
<p><a href="#">Module Director(s) and Module Instructor(s)</a></p> <p>Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth</p> <p>Module Instructors: Prof. Björn Bartholdy (Visual Design 102), Prof. Dr. Gundolf S. Freyermuth (Media &amp; Game Studies 102), Prof. Dr. Emmanuel Guardiola (Game Design Theory 102), Various Guest Lecturers (Lecture Series)</p>
<p><a href="#">Other Information</a></p> <p>---</p>

<b>PROFESSIONALIZATION &amp; MASTER THESIS PREPARATION</b>					
<b>ID</b>	<b>Workload</b>	<b>Credits</b>	<b>Semester</b>	<b>Frequency</b>	<b>Duration</b>
<b>MA.005</b>	<b>480 h</b>	<b>16 ECTS</b>	<b>3</b>	<b>Annual</b>	<b>16 Weeks</b>
Courses			Contact Hours	Self-Study	Size of Groups
1) Professionalization Project			80 h	240 h	15-20
2) Master Thesis Preparation			20 h	60 h	15-20
3) Game Programming 103			15	45	15-20
4) Mentoring			20 h	---	01-10
<p><a href="#"><u>Learning Outcomes / Competencies</u></a></p> <p>The “Professionalization &amp; Master Thesis Preparation” module enables students to:</p> <ul style="list-style-type: none"> <li>• become highly competitive candidates on the international Game Industry job market</li> <li>• strengthen professional skills in the areas of: <ul style="list-style-type: none"> <li>○ preproduction (high concept, pitching, concept, concept art, game design documentation, prototyping, testing)</li> <li>○ production (project execution, project management software, character and world design, animation, interface, audio design, programming, level design)</li> <li>○ postproduction (documentation, post-mortem, publication, external pitching/communication)</li> </ul> </li> <li>• develop concepts that are both culturally reflective and relevant by market standards</li> <li>• strengthen effective problem solving strategies in a fast-paced environment</li> <li>• adapt to prototype-oriented production strategies</li> <li>• advance their prototyping techniques along with the appropriate areas of specialization</li> <li>• further develop their experience in the prototyping of nonlinear media productions</li> <li>• develop expertise in dealing with real-world resource specifications</li> <li>• model workflow processes in production scenarios</li> <li>• augment their ability to manage their time, resources and teammates</li> </ul>					
<p><a href="#"><u>Module Content</u></a></p> <p>1) Professionalization Project</p> <ul style="list-style-type: none"> <li>• students plan and execute a fully-realized, market-ready project with an emphasis on strengthening professional competencies (such as pitching, documentation, post-mortem and publication)</li> </ul> <p>2) Master Thesis Preparation</p> <ul style="list-style-type: none"> <li>• students establish concrete teams and develop a detailed Master Thesis Proposal which they present at the close of the semester</li> <li>• professors evaluate the proposals and then hold a colloquium with students where the sustainability of the proposals is addressed</li> </ul> <p>3) Game Programming 103</p> <ul style="list-style-type: none"> <li>• students elevate their mastery of an industry-standard game development platform in the realization of their Professionalization Project</li> </ul> <p>4) Mentoring</p> <ul style="list-style-type: none"> <li>• students (individually or in work groups of 2 – 5) receive consultation from professors throughout the development of their Professionalization Project as well as the Master Thesis Preparation</li> </ul>					

- prototyping roundtables and technology/software-specific seminars provide students with the necessary feedback from CGL faculty on all technology-related issues, enabling students to overcome any technical obstacles they might encounter in the development phase

Teaching Methods

Lecture, seminar, presentation, project work, individual and group mentoring

Prerequisite Subjects

“Research & Experimentation” module (MA.003)

Assessment Methods

Documentation, evaluation and discussion of projects

Prerequisites for CP

Active participation, completion of homework or course work, completion of projects and project presentations

Used in Other Courses

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Significance of Module Grade for Final Grade

18%

Module Director(s) and Module Instructor(s)

Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth

Module Instructors: Prof. Björn Bartholdy (Professionalization Project, Master Thesis Preparation, Mentoring), Prof. Dr. Gundolf S. Freyermuth (Professionalization Project, Master Thesis Preparation, Mentoring), Prof. Markus Hettlich (Game Programming 103, Mentoring), Prof. Odile Limpach (Professionalization Project, Master Thesis Preparation, Mentoring)

Other Information

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## MEDIA & GAMES: HISTORY & THEORY – III

ID	Workload	Credits	Semester	Frequency	Duration
<b>MA.006</b>	<b>180 h</b>	<b>6 ECTS</b>	<b>3</b>	<b>Annually</b>	<b>16 Weeks</b>
Courses			Contact Hours	Self-Study	Size of Groups
1) Visual Design 103			10 h	30 h	15-20
2) Media & Game Studies 103			10 h	30 h	15-20
3) Game Design Theory 103			15 h	35 h	15-20
4) Perspectives on Games and Gaming – The CGL			30 h	20 h	15-150
Lecture Series					

### Learning Outcomes / Competencies

The “Media & Games: History & Theory III” module enables students to:

- fuse academic and artistic perspectives with the goal of demonstrating how comparative historical knowledge and theoretical concepts can influence and expand creative praxis, especially in the development of a fully-realized Professionalization Project, as well as with the preparation for the Master Thesis
- accumulate and critically analyze orientational knowledge in the fields of contemporary media and art history pertaining to the Professionalization Project and the Master Thesis
- expand orientational knowledge in the fields of contemporary game research and game production from perspectives pertaining to media studies, narratology, genre theory, cultural studies, sociology and economics, among others
- establish knowledge of marketing tools and market-relevant analysis
- advance their presentation skills to meet industry standards
- further develop their ability to transfer and reappropriate knowledge and theories from analog and digital forms of media
- expand their understanding and appreciation of the social, cultural and academic contexts of game development
- further develop their proficiency in academic work, especially analysis, critique and providing feedback
- further develop their ability to engage in academic discourse as well as apply theoretical fundamentals to their own research concerning their Professionalization Project and Master Thesis Preparation
- further develop their proficiency to reflect on their own artistic output
- further develop the ability to reflect on their own artistic identity in relation to the cultural meaning and social impact of nonlinear audiovisions

### Module Content

1) Visual Design 103

- students further develop their practical, critical and theoretical understanding of visual art and design through discussions of, and assignments concerning, the techniques and aesthetics of digital media with special emphasis placed on industry best practices

2) Media & Game Studies 103

- this seminar provides students with the theoretical and analytical tools necessary for a critical interrogation of cutting-edge Game Studies scholarship

3) Game Design Theory 103

<ul style="list-style-type: none"> <li>through practical exercises and in-class group work, students familiarize themselves with the primary game mechanics, as well as the fundamental techniques of game analysis, concerning industry best practices</li> </ul> <p>4) Perspectives on Games and Gaming – The CGL Lecture Series</p> <ul style="list-style-type: none"> <li>this campus-wide, ongoing event consists of a diverse collection of renowned guest lecturers, including theorists, artists and industry experts, among others</li> <li>lecture topics are relevant for student projects and/or the academic, cultural and socio-economic interrogation of nonlinear audiovisions, games in particular</li> </ul>
<p><u>Teaching Methods</u></p> <p>Seminar, lecture series, self-study</p>
<p><u>Prerequisite Subjects</u></p> <p>“Media &amp; Games: History &amp; Theory – II” module (MA.004)</p>
<p><u>Assessment Methods</u></p> <p>Documentation, presentation, discussion</p>
<p><u>Prerequisites for CP</u></p> <p>Documentation, presentation, active participation, completion of homework or course work (both individual and in groups)</p>
<p><u>Used in Other Courses</u></p> <p>---</p>
<p><u>Significance of Module Grade for Final Grade</u></p> <p>7%</p>
<p><u>Module Director(s) and Module Instructor(s)</u></p> <p>Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth  Module Instructors: Prof. Björn Bartholdy (Visual Design 103), Prof. Dr. Gundolf S. Freyermuth (Media &amp; Game Studies 103), Prof. Dr. Emmanuel Guardiola (Game Design Theory 103), Various Guest Lecturers (Lecture Series)</p>
<p><u>Other Information</u></p> <p>---</p>

<b>MASTER THESIS</b>					
<b>ID</b>	<b>Workload</b>	<b>Credits</b>	<b>Semester</b>	<b>Frequency</b>	<b>Duration</b>
<b>MA.007</b>	<b>720 h</b>	<b>24 ECTS</b>	<b>4</b>	<b>Once</b>	<b>16 Weeks</b>
Courses			Contact Hours	Self-Study	Size of Groups
1) Master Thesis			10 h	690 h	1-5
2) Thesis Presentation and Defense			1 h	19 h	1-5
<a href="#"><i>Learning Outcomes / Competencies</i></a>					
The “Master Thesis” module enables students to:					
<ul style="list-style-type: none"> <li>• develop unique problem-solving strategies through the development of nonlinear content</li> <li>• apply meta-concepts and meta-strategies to their own development process</li> <li>• accumulate differentiated experience in generating, developing, refining and evaluating innovative ideas and concepts</li> <li>• expand and strengthen their proficiency in technological conceptualization and development of nonlinear projects</li> <li>• sharpen their understanding of the processes and economics of dynamic management</li> <li>• strengthen their capacity to realize nonlinear media concepts</li> <li>• apply usability data and user feedback to the betterment of the development process</li> <li>• gain experience in planning and leading their own development project</li> <li>• strengthen their multimedia-professional skills, including public speaking, pitching, moderating, networking and management, among others</li> <li>• produce publishable project documentation</li> </ul>					
<a href="#"><i>Module Content</i></a>					
1) Master Thesis					
<ul style="list-style-type: none"> <li>• students produce an artistic-academic media project that demonstrates their ability to conceptualize and realize a worthwhile, marketable product with due regard to technological and economic standards, as well as aesthetic, cultural and social considerations</li> <li>• the Master Thesis project provides students with invaluable professional experience that is representative of professions in nonlinear media generally and the Game Industry in particular</li> <li>• students (individually or in groups of 2 – 5) receive consultation from professors throughout the development of the Master Thesis project</li> </ul>					
2) Thesis Presentation and Defense					
<ul style="list-style-type: none"> <li>• students share their projects with the Module Directors as well as various CGL faculty and staff</li> </ul>					
<a href="#"><i>Teaching Methods</i></a>					
Thesis project, mentoring, feedback via Thesis Defense					
<a href="#"><i>Prerequisite Subjects</i></a>					
90 ECTS (Successful completion of the first three semesters of instruction)					
<a href="#"><i>Assessment Methods</i></a>					
Thesis Presentation and Defense					
<a href="#"><i>Prerequisites for CP</i></a>					
Completion of Master Thesis and successful defense thereof					



[Used in Other Courses](#)

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[Significance of Module Grade for Final Grade](#)

27%

[Module Director\(s\) and Evaluation Committee](#)

Module Directors: Prof. Björn Bartholdy and Prof. Dr. Gundolf S. Freyermuth

Evaluation Committee: Prof. Björn Bartholdy, Prof. Dr. Gundolf S. Freyermuth and various CGL faculty and staff

[Other Information](#)

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