

Advanced Master's Degree Illustration and Multimedia Design



Advanced Master's Degree Illustration and Multimedia Design

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Global University
- » Credits: 120 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitute.com/us/design/advanced-master-degree/advanced-master-degree-illustration-multimedia-design

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01

Introduction

In today's digital environment, multimedia design and illustration are key components in a wide range of industries, from advertising to animation to film. However, keeping up to date in this rapidly evolving field can be a challenge for designers, especially when it comes to mastering new techniques and software. That's why TECH has created this program, which covers a wide range of topics, including graphic design, 2D and 3D animation, 3D modeling and design for television. All this in a 100% online format, with no face-to-face classes or fixed schedules, so students have total flexibility to adapt the content to their own responsibilities.



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Develop your talent in illustration and multimedia design, and make a difference in an increasingly visual and competitive world”

In the field of design, illustration and multimedia creation are constantly evolving, making it essential for professionals to keep up to date with the latest trends and techniques. In fact, those who do not keep up-to-date run the risk of falling behind in the job market, which could negatively affect their career opportunities and their ability to create innovative, high-quality jobs.

The solution to this problem, logically, is to stay on the creative cutting edge, which is why TECH has created this Advanced Master's Degree in Illustration and Multimedia Design, a comprehensive and flexible program that covers a wide range of topics. In it, the designer will delve into graphic design, 2D and 3D animation, 3D modeling and design for television, among other issues of utmost relevance. In this way, they will develop solid skills in key areas of design and illustration, and will be able to target the publishing, television, film or advertising sectors.

Completing the Advanced Master's Degree in Illustration and Multimedia Design, students will be prepared to face the challenges of multimedia design in the real world, master the latest trends and techniques, and produce high quality creative work. Thanks to the 100% online content and the advantages that this entails, TECH students have the opportunity to significantly improve their skills and stay at the forefront of the industry.

In fact, the fully online format of the program gives students the flexibility they need to balance their studies with their work and personal commitments. In fact, the fully online format of the program gives students the flexibility they need to balance their studies with their work and personal commitments. In addition, this approach allows all content to be downloaded from the Virtual Campus, allowing them to review it at the convenience of their tablet, smartphone or computer of choice.

This **Advanced Master's Degree in Illustration and Multimedia Design** contains the most complete and up-to-date program on the market. The most important features include:

- ◆ The development of case studies presented by experts in professional illustration and multimedia design
- ◆ The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ◆ Practical exercises where the self-assessment process can be carried out to improve learning
- ◆ Its special emphasis on innovative methodologies in the creation of multimedia pieces and illustrations and multimedia illustrations
- ◆ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection work
- ◆ Content that is accessible from any fixed or portable device with an Internet connection



Learn from industry experts and master the most innovative techniques to become a cutting-edge multimedia designer"

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Study at your own pace and enjoy the flexibility of a 100% online Grand Master, adapting perfectly to your work and personal life"

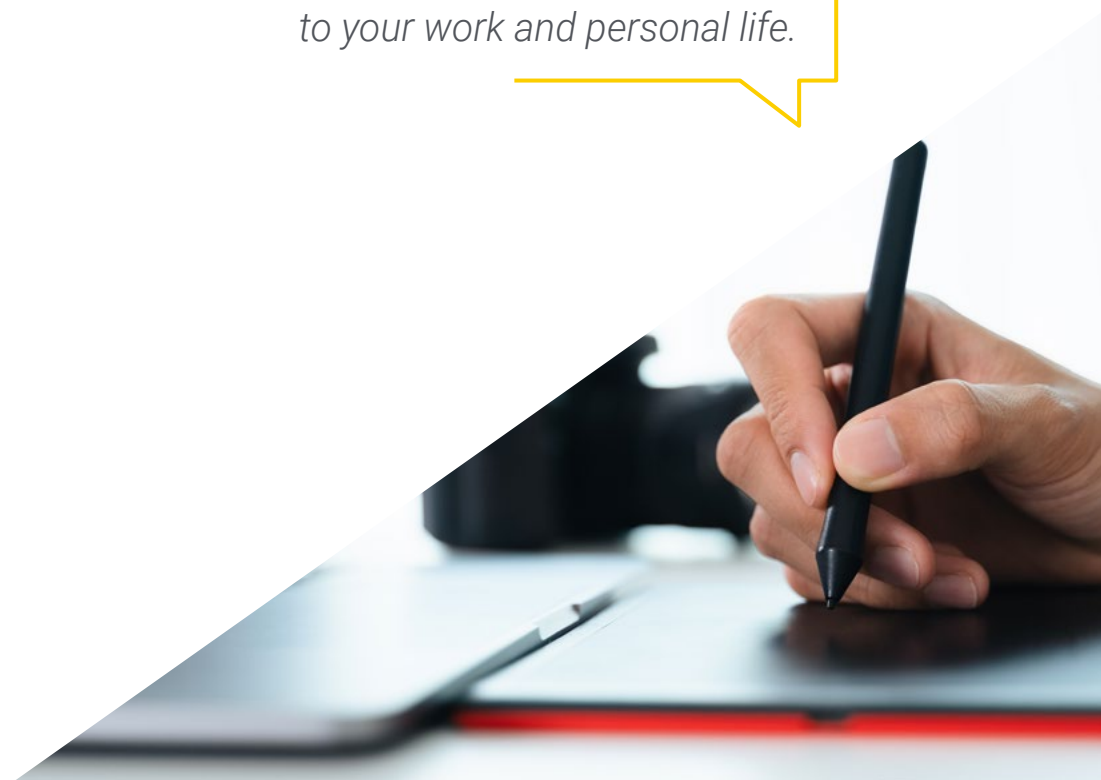
The teaching staff is made up of design professionals who bring their professional experience to this program, as well as renowned specialists from prestigious societies and universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive educational experience designed to prepare students for real-life situations.

This program is designed around Problem-Based Learning, whereby the student must try to solve the different professional practice situations that arise throughout the program. For this purpose, professionals will be assisted by an innovative interactive video system created by renowned and experienced experts.

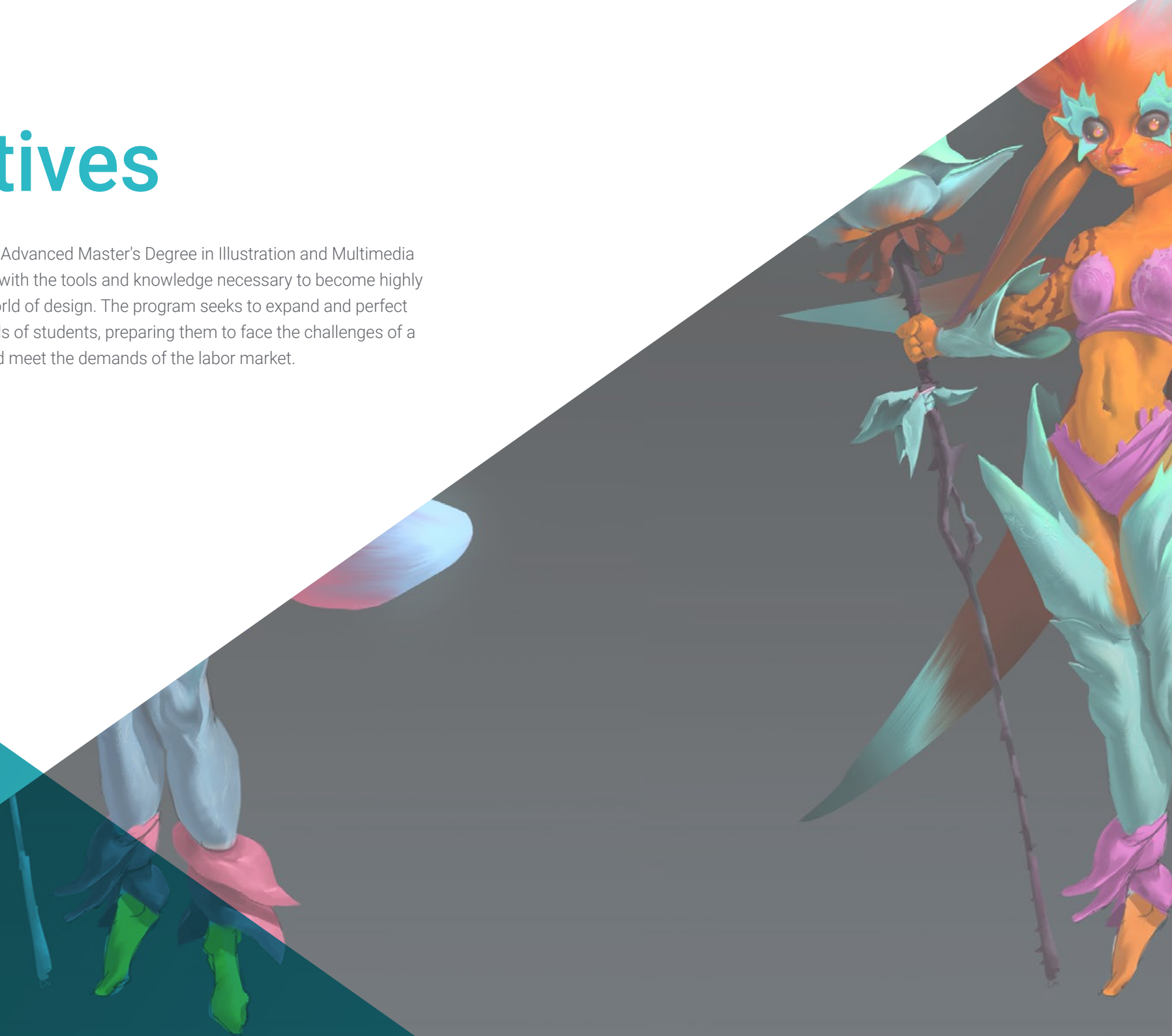
Expand your skills and knowledge in graphic design, 3D animation and television design, preparing you for a bright future in the industry.

Study at your own pace and enjoy the flexibility of a 100% online Advanced Master's Degree, adapting perfectly to your work and personal life.



02 Objectives

The main objective of TECH's Advanced Master's Degree in Illustration and Multimedia Design is to provide students with the tools and knowledge necessary to become highly skilled professionals in the world of design. The program seeks to expand and perfect the technical and creative skills of students, preparing them to face the challenges of a constantly evolving sector and meet the demands of the labor market.



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Explore visual storytelling techniques and color mastery to create impactful and captivating projects in the world of design”



General Objectives

- ◆ Develop a complete Multimedia Design project
- ◆ Determine the appropriate tools for its development
- ◆ Define the ideal techniques for each graphic communicative situation
- ◆ Carry out the whole process of creation of pieces, adapting them to different formats
- ◆ Examine current artistic trends in Professional Illustration
- ◆ Perform an exhaustive review of the main working tools, both software and hardware, essential in the illustrator's work
- ◆ Study the illustrator's work methodology in modern professional sectors





Specific Objectives

Module 1. Audiovisual Culture

- ◆ Acquire the ability to integrate knowledge and generate new knowledge
- ◆ Gather and interpret relevant data to make judgments that include reflection on relevant social, scientific or ethical issues
- ◆ Be able to convey information, ideas, problems and solutions to both specialized and non-specialized audiences
- ◆ Employ convergent and divergent thinking in the processes of observation, research, speculation, visualization and action
- ◆ Recognize cultural diversity in the context of contemporary societies
- ◆ Develop aesthetic sensitivity and cultivate the faculty of aesthetic appreciation

Module 2. Introduction to Color

- ◆ Understand the importance of color in the visual environment
- ◆ Acquire the capacity to observe, organize, distinguish between and manage color
- ◆ Apply the psychological and semiotic foundations of color in design
- ◆ Capture, manipulate and prepare color for its use in physical and virtual supports
- ◆ Acquire the ability to form independent judgments through arguments
- ◆ Know how to document, analyze and interpret documentary and literary sources with their own criteria

Module 3. Audiovisual Language

- ◆ Ability to use information and communication technologies (ICT) in different contexts and from a critical, creative and innovative perspective
- ◆ Understand the audiovisual language and its importance
- ◆ Know the basic parameters of a camera
- ◆ Know the elements of an audiovisual narration, its use and importance
- ◆ Be able to create audiovisual narratives, correctly applying usability and interactivity criteria
- ◆ Ability to use information and communication technologies (ICT) in different contexts and from a critical, creative and innovative perspective
- ◆ Understand the relationship between technology and other fields of human knowledge

Module 4. Motion Graphics

- ◆ Create animations with personality and style
- ◆ Create a first animation of a character
- ◆ Learn notions of time and space to apply in short graphics and visual projects
- ◆ Explore and understand the basic principles of animation
- ◆ Develop a visual and graphic style with its own identity
- ◆ Understand what cartooning is and analyze its development throughout graphic history

Module 5. Design for Television

- ◆ Write, develop, produce and coordinate digital design projects in the field of art, science and technology
- ◆ Know the scope of television throughout history and nowadays, bearing in mind the new platforms that break the traditional television model
- ◆ Understand the importance of the graphic identity of a television channel
- ◆ Be critical and analytical of mass media, assessing their advantages and disadvantages
- ◆ Getting started in the world of graphic compositing for television using After Effects
- ◆ Integrate After Effects design into different types of graphics projects

Module 6. 2D Animation

- ◆ Understand that animation is a medium that provides thematic freedom
- ◆ Know the means available for the development of 2D animation
- ◆ Interrelate 2D and 3D work environments for specific projects
- ◆ Optimize the use of resources to achieve new planned objectives
- ◆ Know and apply the principles of proportion in animated artistic representation
- ◆ Recognize the visual and compositional language in the development of an animation

Module 7. Animation Projects

- ◆ Know what stop motion is and its importance in the world of art and cinema
- ◆ Learn how to make an audiovisual production using the stop motion technique
- ◆ Understand the importance of a good narrative as a first step to create innovative projects that attract attention and work
- ◆ Build stories by defining characters, scenarios and events through the planning of a script of the animation and what will be developed
- ◆ Use techniques and strategies that encourage the creativity of the participants to create their stories
- ◆ Understand the methodology of project-based learning: idea generation, planning, objectives, strategies, resources, testing and error correction

Module 8. 3D Modeling

- ◆ Know the basic characteristics of 3D rendering systems
- ◆ Model, illuminate and texture 3D objects and environments
- ◆ Apply the fundamentals on which the different types of projection are based to the modeling of three-dimensional objects
- ◆ Know and know how to apply concepts related to flat and three-dimensional representation in objects and scenes
- ◆ Know how to apply the different techniques that exist for modeling objects and use them according to their suitability depending on the geometry
- ◆ Know 3D modeling programs and specifically Blender

Module 9. Illustration and Animation

- ◆ Apply animation resources by means of digital illustration
- ◆ Get to know the most sophisticated tools to work professionally with greater efficiency in the animation specialty
- ◆ Study the successful visual references that have set paradigms in the various animation studios
- ◆ Illustrate under a series of principles an advertising campaign that will later be animated
- ◆ Differentiate technical considerations when working in 2D animation or 3D animation

Module 10. Digital Photography

- ◆ Capture, manipulate and prepare the image for use in different media
- ◆ Know the basics of photographic and audiovisual technology
- ◆ Know the language and expressive resources of photography and audiovisuals
- ◆ Know relevant photographic and audiovisual works
- ◆ Interrelate the formal and symbolic languages with the specific functionality
- ◆ Handle the basic lighting and measuring equipment in photography
- ◆ Understand the behavior and characteristics of light, valuing its expressive qualities

Module 11. Typography

- ◆ Know the main syntax of graphic language and apply its rules to clearly and precisely describe objects and ideas
- ◆ Know the origin of letters and their historical importance
- ◆ Recognize, study and apply typography to graphic processes in a coherent way
- ◆ Know and apply the fundamental aesthetics of typography
- ◆ Know how to analyze the layout of texts in the design object
- ◆ Be able to carry out professional work starting from typesetting

Module 12. Illustration and Lettering

- ◆ Take advantage of the specialty of lettering as a creative way to work and improve different illustration techniques
- ◆ Identify typography as an image, communicating concepts through the elaboration of letters and modifying their anatomy
- ◆ Know the relationship between calligraphy, lettering and typography
- ◆ Investigate the promotion of typography through advertising as a platform to link the individual with the emotions aroused by a particular product
- ◆ Project the typography through different media: digital environment, social networks, animation, etc

Module 13. Adobe Suite Tools

- ◆ Appreciate the great benefits and utilities provided by two basic pillars of Adobe: Photoshop and Illustrator
- ◆ Know the basic commands of each program and take advantage of the basic properties of bitmap and vector operation
- ◆ Develop a character by correctly differentiating the guidelines of the whole process, culminating with the final touches that give it greater dynamism
- ◆ Improve the techniques already known in both softwares through the use of complex tools
- ◆ Project vector illustration as an audiovisual resource for the field of animation

Module 14. Illustration with the iPad

- ◆ Value the iPad as a key tool in the development of illustrations in the professional field
- ◆ Delve into the Procreate application as a canvas to foster creativity and all professional applications
- ◆ Learn traditional drawing techniques in Procreate and other visual styles
- ◆ Cartoon style character design and Storyboard definition
- ◆ Study other drawing tools available for iPad as a professional illustrator

Module 15. Digital Storytelling Applied to Illustration

- ◆ Knowledge of digital narratives for their application in the field of illustration
- ◆ Identify cyberculture as a fundamental part of digital art
- ◆ Manage the narrative of semiotics as a method of expression in one's own drawing
- ◆ Get to know the key trends in the field of illustration and establish a comparison of different artists
- ◆ To master the visual technique of graphic narratives and to value Storytelling applied to the development of a character.

Module 16. Editorial Illustration

- ◆ Encourage graphic creativity oriented to work in the specialty of editorial design
- ◆ Gain knowledge about the techniques of great reference in the publishing environment
- ◆ Study the application of humor or graphic parody and its use in the press
- ◆ Examine the use of magazines, brochures, or other media as a means of illustrating compositions
- ◆ Highlight graphic novels and children's illustration as one of the disciplines most worked and valued by professional illustrators

Module 17. Professional Illustration Focused on Comics

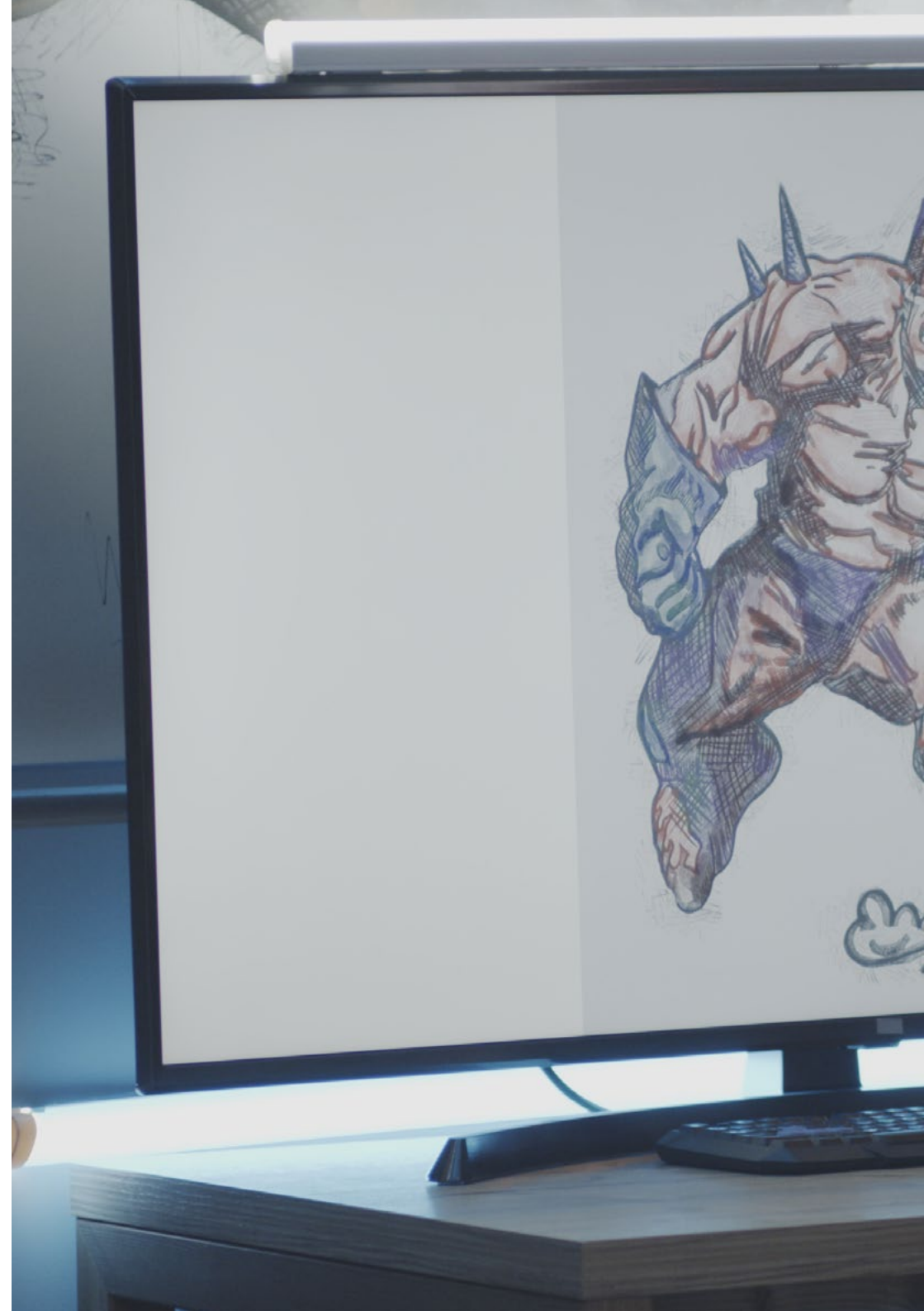
- ◆ Interpret comics as a means of expression for many illustrators
- ◆ Gain knowledge about the different aesthetics in the visual development of a comic book
- ◆ Study the visual and narrative motifs in the superhero comic book genre and in the fantasy/ adventure genre
- ◆ Analyze comics in Asia, with a formal study of manga as a leisure publishing product in Japan
- ◆ Understand the visual motifs of manga and anime and their construction

Module 18. Concept Art

- ◆ Introduce Concept Art as an artistic model in the creative landscape of the professional designer and illustrator
- ◆ Apply professional sculptural techniques in the digital field
- ◆ Knowledge of 3D texturing and coloring in the different elements to be modeled
- ◆ Evaluate the digital tools available to model a character or caricature and incorporate the visual requirements studied previously
- ◆ Simulate a real 3D project, introducing concepts of cinematographic language and art direction requirements

Module 19. Illustration in Fashion Design

- ◆ Apply professional illustration to fashion design as one of the most consolidated modalities of current design
- ◆ Get to know the role of the illustrator in the production and distribution of the various fashion collections
- ◆ Perform the visual development of a piece through its corresponding phases
- ◆ Apply a series of industrial production principles directly related to fashion itself
- ◆ Gain knowledge about the technical considerations of special relevance such as pattern making or printing, relating their procedure to the illustration itself





Module 20. Techniques and Procedures in Illustration

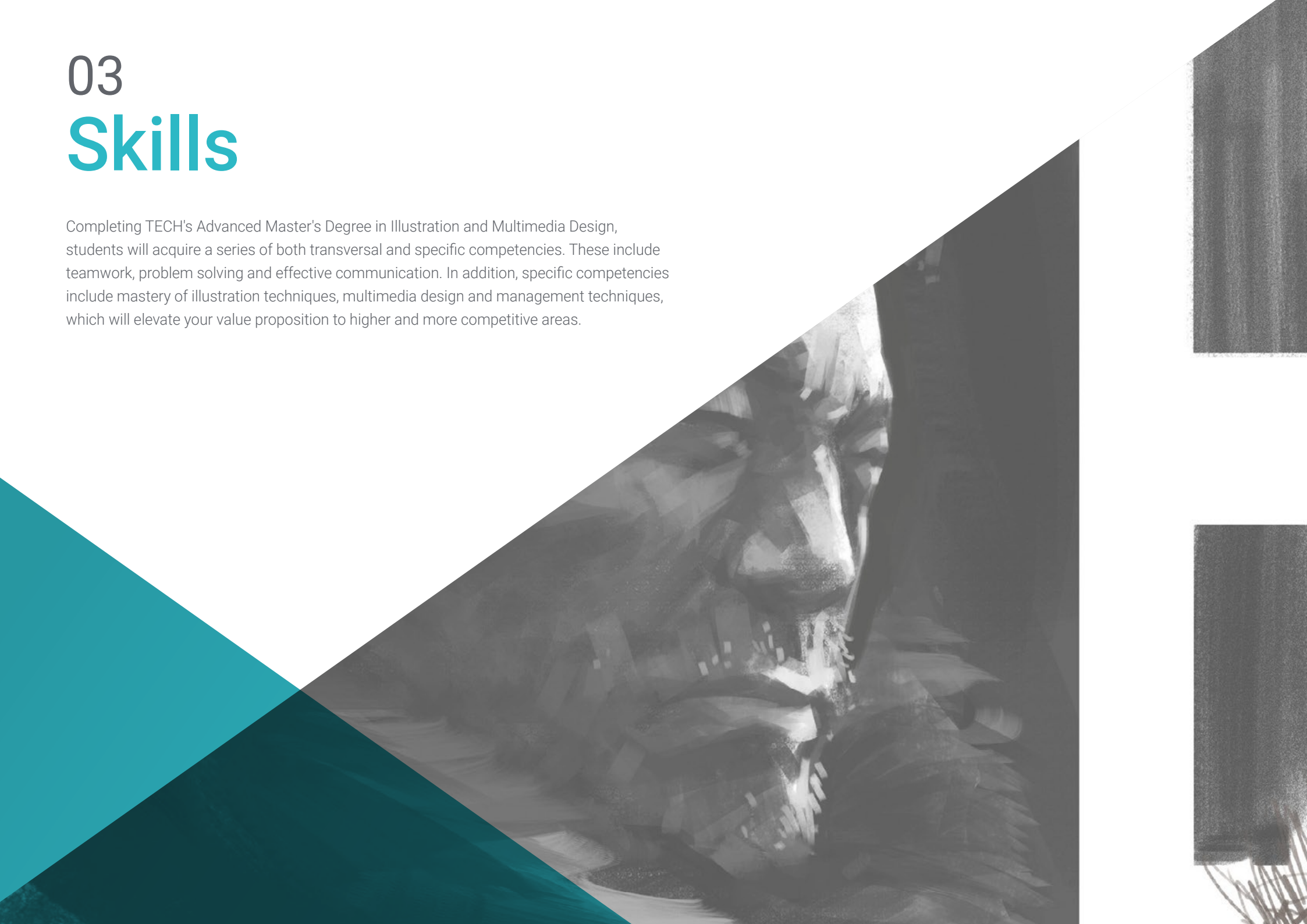
- ◆ Examine the application of classical 20th century aesthetics to new illustration projects, merging digital and analog
- ◆ Analyze poster design as a propulsion engine for great illustrators and a reflection of their artistic trajectory
- ◆ Make use of the film genre as an illustration project for large and small productions
- ◆ Study the application of illustration in audiovisual projects such as video mapping
- ◆ Delve into the procedure for transferring digital illustration to other projects such as signage and UX design

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Delve into specialized tools and software, such as Adobe Creative Suite and Blender, to enhance your creativity and improve your multimedia projects. and enhance your multimedia projects”

03 Skills

Completing TECH's Advanced Master's Degree in Illustration and Multimedia Design, students will acquire a series of both transversal and specific competencies. These include teamwork, problem solving and effective communication. In addition, specific competencies include mastery of illustration techniques, multimedia design and management techniques, which will elevate your value proposition to higher and more competitive areas.





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Master the fundamentals of graphic design, 3D animation and art direction, and become a versatile and competitive professional"



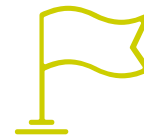
General Skills

- ◆ Create multimedia projects in any communicative context
- ◆ Analyze the co-existence of different plans
- ◆ Efficiently make an impact on target audiences
- ◆ Control the internal and external production processes of the pieces produced
- ◆ Be able to use the main tools of Professional Illustration, adapting their work methodology to the required assignment
- ◆ Develop projects of all kinds, from *cartoon* style to fashion or cinema
- ◆ Master Professional Illustration from a Modern and Digital Perspective
- ◆ Apply the most advanced illustration techniques to streamline projects and processes

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Develop communication and collaboration skills to work as a team and present your projects effectively to clients and colleagues”





Specific Skills

- ◆ Describe the characteristics and influences of the audiovisual culture
- ◆ Manage colors in their graphic application
- ◆ Use audiovisual language(s)
- ◆ Create graphic animations
- ◆ Create 2D animations
- ◆ Develop an animation project
- ◆ Make a 3D model
- ◆ Know how to work with digital photography in all its aspects
- ◆ Efficiently use different typographs
- ◆ Perform correct color management in both Adobe Photoshop and Adobe Illustrator
- ◆ Create an illustrated portrait with Procreate, managing its tools, brushes and color tracing
- ◆ Illustrate by suppression of text and narration supported exclusively by pictures
- ◆ Accompany images elaborated using highly sophisticated digital techniques with the text itself
- ◆ Create projects with movement and visual narratives in mind
- ◆ Develop a comic book by following step by step the phases that make up the project
- ◆ Design 3D scenarios, applying the aesthetics previously worked on
- ◆ Draw typographic families knowing the necessary guidelines for their visual development
- ◆ Study and analyze the most important trends in fashion design
- ◆ Create a picture book project, correctly detailing the phases to be carried out and the objectives of its delivery

04

Structure and Content

The Advanced Master's Degree in Illustration and Multimedia Design is characterized by a structure and content focused on a practical and applied approach to the real world. Throughout the program, students will be able to analyze real cases, access complementary readings and watch videos in detail on each topic covered, which will provide them with a complete and enriching learning experience, allowing them to acquire practical and applicable skills in their professional life.





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Immerse yourself in the practical approach of the program, learning through the analysis of real cases and situations of the working world in the field of design and illustration"

Module 1. Audiovisual Culture

- 1.1. Postmodernity in the Audiovisual Sector
 - 1.1.1. What Is Postmodernity?
 - 1.1.2. Mass Culture in the Postmodern Era
 - 1.1.3. The Irruption of Argumentative Discourse
 - 1.1.4. The Culture of Simulacrum
- 1.2. Semiotics: Symbols in Audiovisual Culture
 - 1.2.1. What Is Semiotics?
 - 1.2.2. Semiotics or Semiology?
 - 1.2.3. Semiotic Codes
 - 1.2.4. Visual Motifs
- 1.3. Learning to Look
 - 1.3.1. Image and Context
 - 1.3.2. The Ethnographic Perspective
 - 1.3.3. Photography as a Crossroads of Perspectives
 - 1.3.4. Visual Anthropology
- 1.4. Image Composition
 - 1.4.1. Notes
 - 1.4.2. Dynamic Balance
 - 1.4.3. Weight and Visual Direction
 - 1.4.4. Basic Rules
- 1.5. Aesthetics in Audiovisuals
 - 1.5.1. What Is Aesthetics?
 - 1.5.2. Aesthetic Categories
 - 1.5.3. The Grotesque and the Abject
 - 1.5.4. Kitsch and Camp
- 1.6. New and Renewed Audiovisual Forms
 - 1.6.1. Viral Video Art
 - 1.6.2. Big Data as an Artistic Practice
 - 1.6.3. Video Mapping
 - 1.6.4. The VJ
- 1.7. Intertextuality as a Creative Strategy
 - 1.7.1. What Is Intertextuality?
 - 1.7.2. Quotation
 - 1.7.3. Allusion
 - 1.7.4. Plagiarism
 - 1.7.5. Appropriationism
 - 1.7.6. Self-Referentiality
 - 1.7.7. Parody
- 1.8. Dialogue between the Arts
 - 1.8.1. Intermediality
 - 1.8.2. The Hybridization of the Arts
 - 1.8.3. Classicism and the Separation of the Arts
 - 1.8.4. Romanticism and the Definitive Union of the Arts
 - 1.8.5. The Total Art in the Avant-Garde
 - 1.8.6. Transmedia Narratives
- 1.9. The New Cinema
 - 1.9.1. The Relationship between Cinema, Culture and History
 - 1.9.2. An (Im)Predictable Technological Evolution
 - 1.9.3. Cinema Is Dead!
 - 1.9.4. Expanded Cinema
- 1.10. The Rise of the Documentary Film
 - 1.10.1. Documentaries
 - 1.10.2. Objectivity Strategies
 - 1.10.3. The Rise of the Mockumentary
 - 1.10.4. Found Footage

Module 2. Introduction to Color

- 2.1. Color, Principles and Properties
 - 2.1.1. Introduction to Color
 - 2.1.2. Light and Color: Chromatic Synaesthesia
 - 2.1.3. Color Attributes
 - 2.1.4. Pigments and Colorants
- 2.2. Colors in the Chromatic Circle
 - 2.2.1. Chromatic Circle
 - 2.2.2. Cool and Warm Colors
 - 2.2.3. Primary Colors and their Derivatives
 - 2.2.4. Chromatic Relationships: Harmony and Contrast
- 2.3. Color Psychology
 - 2.3.1. Construction of the Meaning of a Color
 - 2.3.2. Emotional Load
 - 2.3.3. Denotative and Connotative Values
 - 2.3.4. Emotional Marketing. The Charge of the Color
- 2.4. Color Theory
 - 2.4.1. A Scientific Theory. Isaac Newton
 - 2.4.2. Goethe's Theory of Colors
 - 2.4.3. Joining Goethe's Color Theory
 - 2.4.4. Psychology of Color According to Eva Heller
- 2.5. Insisting on Color Classification
 - 2.5.1. Guillermo Ostwald's Double Cone
 - 2.5.2. Albert Munsell's Solid
 - 2.5.3. The Alfredo Hicethier Cube
 - 2.5.4. The CIE Triangle (Commission Internationale de l'Eclairage)
- 2.6. Individual Study of Colors
 - 2.6.1. Black and White
 - 2.6.2. Neutral Colors. The Gray Scale
 - 2.6.3. Monochrome, Duochrome, Polychrome
 - 2.6.4. Symbolic and Psychological Aspects of Colors



- 2.7. Color Models
 - 2.7.1. Subtractive Model. CMYK Mode
 - 2.7.2. Additive Model. RGB Mode
 - 2.7.3. HSB Model
 - 2.7.4. Pantone System. The Pantone Color System
- 2.8. From Bauhaus to Murakami
 - 2.8.1. Bauhaus and its Artists
 - 2.8.2. Gestalt Theory of Color
 - 2.8.3. Josef Albers. The Interaction of Color
 - 2.8.4. Murakami: Connotations of the Absence of Color
- 2.9. Color in Project Design
 - 2.9.1. Pop Art. Color of Cultures
 - 2.9.2. Creativity and Color
 - 2.9.3. Contemporary Artists
 - 2.9.4. Analysis of Diverse Optics and Perspectives
- 2.10. Color Management in the Digital Environment
 - 2.10.1. Color Spaces
 - 2.10.2. Color Profiles
 - 2.10.3. Monitor Calibration
 - 2.10.4. What We Should Consider

Module 3. Audiovisual Language

- 3.1. Audiovisual Language
 - 3.1.1. Definition and Structure
 - 3.1.2. The Functions of Audiovisual Language
 - 3.1.3. The Symbols of Audiovisual Language
 - 3.1.4. History, Sequence, Scene, Shot and Frame
- 3.2. Camera and the Sound
 - 3.2.1. Basic Concepts
 - 3.2.2. Camera Lenses
 - 3.2.3. The Importance of Sound
 - 3.2.4. Complementary Materials
- 3.3. The Composition of the Frame
 - 3.3.1. Frame Perception
 - 3.3.2. The Gestalt Theory
 - 3.3.3. Principles of Composition
 - 3.3.4. Lighting
 - 3.3.5. Assessing Shades
- 3.4. The Space
 - 3.4.1. The Film Space
 - 3.4.2. On-Screen and Off-Screen
 - 3.4.3. Types of Spaces
 - 3.4.4. The No-Spaces
- 3.5. Time
 - 3.5.1. The Filming Time
 - 3.5.2. The Sense of Continuity
 - 3.5.3. Changes in Time: Flashback and Flashforward
- 3.6. Dynamic Printing
 - 3.6.1. Rhythm
 - 3.6.2. The Assembly as a Marker of Rhythm
 - 3.6.3. The Origins of Assembly and Its Relationship to Modern Life
- 3.7. The Movement
 - 3.7.1. Types of Movement
 - 3.7.2. Camera Movements
 - 3.7.3. Accessories
- 3.8. Film Grammar
 - 3.8.1. The Audiovisual Process Scale
 - 3.8.2. The Shot
 - 3.8.3. Types of Shots
 - 3.8.4. Types of Shots According to the Angle
- 3.9. The Dramatization of the Plot
 - 3.9.1. Script Structure
 - 3.9.2. History, Argument and Style
 - 3.9.3. The Syd Field Paradigm
 - 3.9.4. Types of Narrators

- 3.10. Character Building
 - 3.10.1. The Character in Today's Narrative
 - 3.10.2. The Hero According to Joseph Campbell
 - 3.10.3. The Post-Classical Hero
 - 3.10.4. Robert McKee's 10 Commandments
 - 3.10.5. Character Transformation
 - 3.10.6. Anagnorisis

Module 4. Motion Graphics

- 4.1. Introduction to Motion Graphics
 - 4.1.1. What Is a Motion Graphic?
 - 4.1.2. Function
 - 4.1.3. Features
 - 4.1.4. Techniques of Motion Graphics
- 4.2. Cartooning
 - 4.2.1. What Is It?
 - 4.2.2. Basic Principles of Cartooning
 - 4.2.3. Volumetric vs. Graphic Design
 - 4.2.4. References
- 4.3. Character Design Throughout History
 - 4.3.1. 20's: rubber hose
 - 4.3.2. The 40s: Preston Blair
 - 4.3.3. 50's and 60's: cubism cartoon
 - 4.3.4. Complementary Characters
- 4.4. Introduction to Character Animation in After Effects
 - 4.4.1. Animation Method
 - 4.4.2. Vector Movement
 - 4.4.3. Animated Principles
 - 4.4.4. Timing
- 4.5. Project: Character Animation
 - 4.5.1. Ideas Generation
 - 4.5.2. Storyboard
 - 4.5.3. First Phase in Character Design
 - 4.5.4. Second Phase in Character Design
- 4.6. Project: Layout Development
 - 4.6.1. What Do We Understand by Layout ?
 - 4.6.2. First Steps in Layout Development
 - 4.6.3. Consolidating Layouts
 - 4.6.4. Creating theAnimatic
- 4.7. Project: Visual Development of the Character
 - 4.7.1. Visual Development of the Character
 - 4.7.2. Visual Development of the Background
 - 4.7.3. Visual Development of the Extra Elements
 - 4.7.4. Corrections and Adjustments
- 4.8. Project: Scene Development
 - 4.8.1. Creating Sketches
 - 4.8.2. Styleframes
 - 4.8.3. Prepare Designs for Animation
 - 4.8.4. Corrections
- 4.9. Project: Animation I
 - 4.9.1. Scene Configuration
 - 4.9.2. First Movements
 - 4.9.3. Fluidity of Movement
 - 4.9.4. Visual Corrections
- 4.10. Project: Animation II
 - 4.10.1. Animating the Character's Face
 - 4.10.2. Considering Facial Expressions
 - 4.10.3. Animating Actions
 - 4.10.4. Action of Walking
 - 4.10.5. Submission of Proposals

Module 5. Design for Television

- 5.1. The Television World
 - 5.1.1. How Does Television Influence Our Lifestyle?
 - 5.1.2. Some Scientific Data
 - 5.1.3. Graphic Design in Television
 - 5.1.4. Design Guidelines for Television
- 5.2. Television Effects
 - 5.2.1. Learning Effects
 - 5.2.2. Emotional Effects
 - 5.2.3. Answer Effects
 - 5.2.4. Behavioral Effects
- 5.3. Television and Consumption
 - 5.3.1. Television Advertising Consumption
 - 5.3.2. Measures for Critical Consumption
 - 5.3.3. Viewers' Associations
 - 5.3.4. New Platforms in Television Consumption
- 5.4. Television Identity
 - 5.4.1. Talk about Television Identity
 - 5.4.2. Identity Functions in Television Media
 - 5.4.3. TV Branding
 - 5.4.4. Graphical Examples
- 5.5. Screen Design Specifications
 - 5.5.1. General Specifications
 - 5.5.2. Security Area
 - 5.5.3. Optimization
 - 5.5.4. Text Considerations
 - 5.5.5. Image and Graphics
- 5.6. Adobe After Effects: Getting to Know the Interface
 - 5.6.1. What Is This Program For?
 - 5.6.2. Interface and Work Space
 - 5.6.3. Main Tools
 - 5.6.4. Create Compositions, Save File and Render

- 5.7. Adobe After Effects: First Animations
 - 5.7.1. Layers
 - 5.7.2. Keyframes
 - 5.7.3. Animation Examples
 - 5.7.4. Speed Curves
- 5.8. Adobe After Effects: Text Animations and Backgrounds
 - 5.8.1. Creating Screens to Animate
 - 5.8.2. Screen Animation: First Steps
 - 5.8.3. Screen Animation: Getting to Know the Tools
 - 5.8.4. Editing and Rendering
- 5.9. Sound in Audiovisual Production
 - 5.9.1. Audio is Important
 - 5.9.2. Basic Principles of Sound
 - 5.9.3. Working with Sound in Adobe After Effects
 - 5.9.4. Exporting Sound in Adobe After Effects
- 5.10. Creating a Project in Adobe After Effects
 - 5.10.1. Visual References
 - 5.10.2. Project Characteristics
 - 5.10.3. Ideas, What Do I Want to Do?
 - 5.10.4. Making My Audiovisual Project

Module 6. 2D Animation

- 6.1. Introduction to 2D Animation
 - 6.1.1. What Is 2D Animation?
 - 6.1.2. Origin and Evolution of 2D
 - 6.1.3. Traditional Animation
 - 6.1.4. Projects Carried out in 2D
- 6.2. Principles of Animation I
 - 6.2.1. Context
 - 6.2.2. Squash and Stretch
 - 6.2.3. Anticipation
 - 6.2.4. Staging

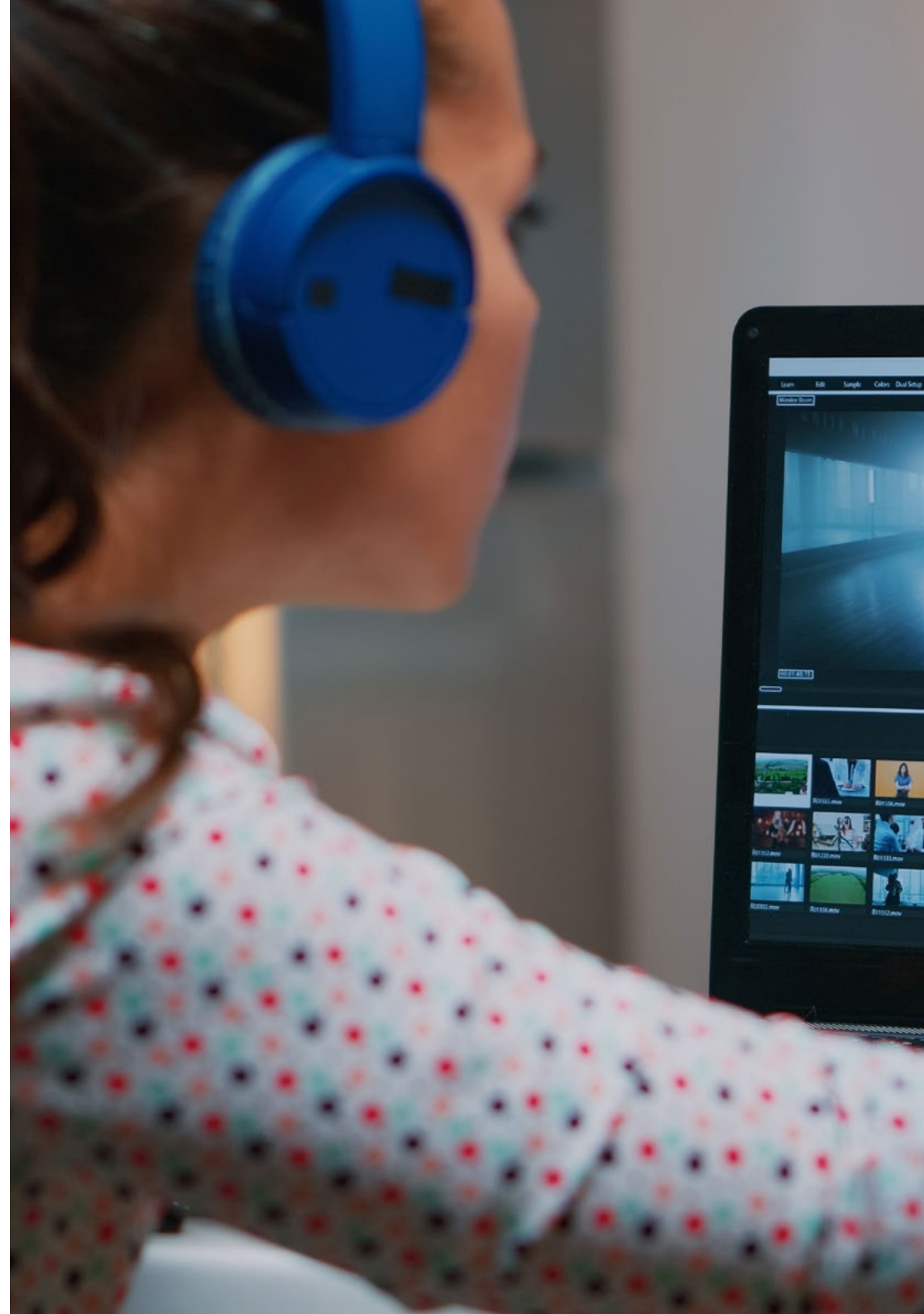
- 6.3. Principles of Animation II
 - 6.3.1. Straight Ahead Action and Pose to Pose
 - 6.3.2. Follow Through and Overlapping Action
 - 6.3.3. Slow In and Slow Out
 - 6.3.4. Arcs
 - 6.3.5. Secondary Action
- 6.4. Principles of Animation III
 - 6.4.1. Timing
 - 6.4.2. Exaggeration
 - 6.4.3. Solid Drawing
 - 6.4.4. Appeal
- 6.5. Digital Animation
 - 6.5.1. Digital Key Animation and Interpolation
 - 6.5.2. Cartoon Animation vs. Virtual Characters
 - 6.5.3. Digital Animation with Nesting and Logic
 - 6.5.4. Emergence of New Animation Techniques
- 6.6. Team Animation Roles
 - 6.6.1. Animation Director
 - 6.6.2. Animation Supervisor
 - 6.6.3. The Animator
 - 6.6.4. The Assistant and the Interleaver
- 6.7. 2D Animated Short Films References
 - 6.7.1. Paperman
 - 6.7.2. Morning Cowboy
 - 6.7.3. My Moon
 - 6.7.4. Practice I: In Search of Short Films
- 6.8. Animation Project: Build Your City
 - 6.8.1. Initiation: 3D Tool in Illustrator
 - 6.8.2. Choice of Typeface
 - 6.8.3. Development of the City
 - 6.8.4. Construction of Secondary Elements
 - 6.8.5. The Cars

- 6.9. Animation Project: Animating Elements
 - 6.9.1. Exporting to Adobe After Effects
 - 6.9.2. Animating Main Elements
 - 6.9.3. Animating Secondary Elements
 - 6.9.4. Final Animation
- 6.10. Adapt to New Screens End of Project
 - 6.10.1. Innovative Screens
 - 6.10.2. Render
 - 6.10.3. Handbrake
 - 6.10.4. Introduction

Module 7. Animation Projects

- 7.1. Introduction to Stop Motion
 - 7.1.1. Definition of Concept
 - 7.1.2. Differences between Stop Motion and Cartoons
 - 7.1.3. Stop Motion Uses and Principles
 - 7.1.4. Types of Stop Motion
- 7.2. Historical Context
 - 7.2.1. The beginnings of stop motion
 - 7.2.2. Stop Motion as a Visual Effects Technique
 - 7.2.3. The Evolution of Stop Motion
 - 7.2.4. Bibliographical References
- 7.3. Thinking of Animation
 - 7.3.1. Basic Animation Concepts
 - 7.3.2. Materials and Tools
 - 7.3.3. Stop Motion Animation Software
 - 7.3.4. Stop Motion Studio for Cell Phones
- 7.4. Technical Aspects of Stop Motion
 - 7.4.1. The Camera
 - 7.4.2. Lighting
 - 7.4.3. Editing
 - 7.4.4. Editing Programs

- 7.5. Creating Stories
 - 7.5.1. How to Create a Story?
 - 7.5.2. Elements in the Narrative
 - 7.5.3. Figure of the Narrator
 - 7.5.4. Tips for Creating Short Stories
- 7.6. Creating Characters
 - 7.6.1. Creative Process
 - 7.6.2. Types of Characters
 - 7.6.3. Character Sheet
 - 7.6.4. Practice I: Create a Character Sheet
- 7.7. The Creation of Stop Motion Puppets
 - 7.7.1. Storytelling with Puppets
 - 7.7.2. Granting Characteristics
 - 7.7.3. Materials
 - 7.7.4. Visual References
- 7.8. Creating Scenes
 - 7.8.1. Scenography
 - 7.8.2. The Importance of a Good Scene
 - 7.8.3. Budget Delimitation
 - 7.8.4. Visual References
- 7.9. Animation in Stop Motion
 - 7.9.1. Object Animation
 - 7.9.2. Cutout Animation
 - 7.9.3. Silhouettes
 - 7.9.4. Shadow Theater
- 7.10. Stop Motion Project
 - 7.10.1. Presentation and Explanation of the Project
 - 7.10.2. Search for Ideas and References
 - 7.10.3. Preparing Our Project
 - 7.10.4. Analysis of Results





Module 8. 3D Modeling

- 8.1. 3D in Video Games: Why Is It Important?
 - 8.1.1. History of Computer-Generated 3D
 - 8.1.2. Implementation of 3D in Video Games
 - 8.1.3. Techniques for 3D Optimization in Video Games
 - 8.1.4. Interaction Between Graphic Software and Game Engines
- 8.2. 3D Modeling: Maya
 - 8.2.1. Maya's Philosophy
 - 8.2.2. Capabilities of Maya
 - 8.2.3. Projects Created with Autodesk Maya
 - 8.2.4. Introduction to Modeling, Rigging, and Texturing Tools
- 8.3. 3D Modeling: Blender
 - 8.3.1. Blender's Philosophy
 - 8.3.2. Past, Present, and Future
 - 8.3.3. Projects Created with Blender
 - 8.3.4. Blender Cloud
 - 8.3.5. Introduction to Modeling, Rigging, and Texturing Tools
- 8.4. 3D Modeling: ZBrush
 - 8.4.1. ZBrush's Philosophy
 - 8.4.2. Integration of ZBrush in a Production Pipeline
 - 8.4.3. Advantages and Disadvantages Compared to Blender
 - 8.4.4. Analysis of Designs Created in ZBrush
- 8.5. 3D Texturing: Substance Designer
 - 8.5.1. Introduction to Substance Designer
 - 8.5.2. Substance Designer's Philosophy
 - 8.5.3. Substance Designer in Video Game Production
 - 8.5.4. Interaction Between Substance Designer and Substance Painter
- 8.6. 3D Texturing: Substance Painter
 - 8.6.1. What Is Substance Painter Used For?
 - 8.6.2. Standardization of Substance Painter
 - 8.6.3. Stylized Texturing with Substance Painter
 - 8.6.4. Realistic Texturing with Substance Painter
 - 8.6.5. Analysis of Textured Models

- 8.7. 3D Texturing: Substance Alchemist
 - 8.7.1. What Is Substance Alchemist?
 - 8.7.2. Substance Alchemist Workflow
 - 8.7.3. Alternatives to Substance Alchemist
 - 8.7.4. Project Examples
- 8.8. Rendering: Texture Mapping and Baking
 - 8.8.1. Introduction to Texture Mapping
 - 8.8.2. UV Mapping
 - 8.8.3. UV Optimization
 - 8.8.4. UDIMs
 - 8.8.5. Integration with Texturing Software
- 8.9. Rendering: Advanced Lighting
 - 8.9.1. Lighting Techniques
 - 8.9.2. Contrast Balancing
 - 8.9.3. Color Balancing
 - 8.9.4. Lighting in Video Games
 - 8.9.5. Resource Optimization
 - 8.9.6. Pre-Rendered vs Real-Time Lighting
- 8.10. Rendering: Scenes, Render Layers, and Passes
 - 8.10.1. Using Scenes
 - 8.10.2. Utility of Render Layers
 - 8.10.3. Utility of Passes
 - 8.10.4. Integration of Passes in Photoshop

Module 9. Illustration and Animation

- 9.1. Animation as an Illustrative Support
 - 9.1.1. Drawing to Animate
 - 9.1.2. First Sketches
 - 9.1.3. Approaches and Final Arts
 - 9.1.4. Movement Illustration
- 9.2. The Sophistication of Animation
 - 9.2.1. Technology in the Field of Animation
 - 9.2.2. Keys to Animate Elements
 - 9.2.3. New Methods and Techniques
- 9.3. Paradigms of Success in Animation
 - 9.3.1. Recognition of Success
 - 9.3.2. The Best Animation Studios
 - 9.3.3. Visual Trends
 - 9.3.4. Short and Feature Films
- 9.4. Current Technology in Animation
 - 9.4.1. What do We Need to Animate an Illustration?
 - 9.4.2. Software Available to Animate
 - 9.4.3. Bringing a Character and a Scenario to Life
- 9.5. Conceptualization of an Animated Story
 - 9.5.1. The Graphic Concept
 - 9.5.2. The Script and the Storyboard
 - 9.5.3. Shape Modeling
 - 9.5.4. Technical Development
- 9.6. Illustration Applied to an Advertising Campaign
 - 9.6.1. Advertising Illustration
 - 9.6.2. References
 - 9.6.3. What Do We Want to Tell?
 - 9.6.4. Transferring Ideas to Digital Media
- 9.7. Graphical Synthesis
 - 9.7.1. Less is More
 - 9.7.2. Illustrating with Subtlety
 - 9.7.3. Geometry in Illustration
- 9.8. Design of a 2D Animation Story

- 9.8.1. 2D Illustration
- 9.8.2. Technical Considerations in 2D Animation
- 9.8.3. 2D Storytelling
- 9.8.4. 2D Scenarios
- 9.9. Design of a 3D Animation Story
 - 9.9.1. 3D Illustration
 - 9.9.2. Technical Considerations in 3D Animation
 - 9.9.3. Volume and Modeling
 - 9.9.4. Perspective in 3D Animation
- 9.10. The Art of Simulating 3D with 2D
 - 9.10.1. Visual Perception in Animation
 - 9.10.2. Textures in Animation
 - 9.10.3. Light and Volume
 - 9.10.4. Visual References

Module 10. Digital Photography

- 10.1. Introduction to the Contemporary Photographic Medium
 - 10.1.1. Origins of Photography: The Camera Obscura
 - 10.1.2. Fixing Images Milestones: The Daguerreotype and the Calotype.
 - 10.1.3. Pinhole Camera
- 10.2. The Photographic Snapshot Kodak and the Popularization of the Medium
 - 10.2.1. Principles of Digital Photography
 - 10.2.2. Street Photography: Photography as a Social Mirror
 - 10.2.3. Digital Image Fundamentals
 - 10.2.4. JPG and RAW
 - 10.2.5. Digital Laboratory
- 10.3. Concepts, Equipment and Photography Techniques
 - 10.3.1. Camera: Visual Angle and Lenses
 - 10.3.2. Exposure Meter Exposure Adjustment
 - 10.3.3. Image Control Elements
 - 10.3.4. Practice I: Controlling the Camera
- 10.4. Lighting
 - 10.4.1. Natural Light and Its Importance
 - 10.4.2. Properties of Light

- 10.4.3. Continuous Light and Modeling Light
- 10.4.4. Lighting Schemes
- 10.4.5. Accessories to Manipulate Light
- 10.4.6. Backgrounds Commercial Tools
- 10.5. Flash
 - 10.5.1. Main Functions of a Flash Unit
 - 10.5.2. Types of Flash
 - 10.5.3. Torch Flash
 - 10.5.4. Advantages and Disadvantages
- 10.6. Photography with Professional Camera
 - 10.6.1. Lifestyle Photography Searching for Corners
 - 10.6.2. Practice II: Light Effects
 - 10.6.3. Practice III Negative Spaces
 - 10.6.4. Practice IV: Capture Emotion
- 10.7. Mobile Photography: Introduction
 - 10.7.1. Our Pocket Camera and Other Materials
 - 10.7.2. Achieving the Best Quality
 - 10.7.3. Composition Tricks
 - 10.7.4. Creating Ambience
- 10.8. Mobile Photography: Project
 - 10.8.1. Flatlay
 - 10.8.2. Indoor Photography
 - 10.8.3. Creative Ideas where to start?
 - 10.8.4. Practice VI: First Photographs
- 10.9. Mobile Photography: Editing
 - 10.9.1. Editing Photos with Snapseed
 - 10.9.2. Editing Photos with VSCO
 - 10.9.3. Editing Photos with Instagram
 - 10.9.4. Practice IV: Editing Your Photographs
- 10.10. The Creative Photography Project
 - 10.10.1. Reference Authors in Contemporary Photographic Creation
 - 10.10.2. The Photographic Portfolio
 - 10.10.3. Visual Portfolio References
 - 10.10.4. Build Your Results Portfolio

Module 11. Typography

- 11.1. Introduction to Typography
 - 11.1.1. What is Typography?
 - 11.1.2. The Role of Typography in Graphic Design
 - 11.1.3. Sequencing, Contrast, Shape and Contrashape
 - 11.1.4. Relationship and Differences between Typography, Calligraphy and Lettering
- 11.2. Multiple Origins of Writing
 - 11.2.1. Ideographic Writing
 - 11.2.2. The Phoenician Alphabet
 - 11.2.3. The Roman Alphabet
 - 11.2.4. The Carolingian Reform
 - 11.2.5. The Modern Latin Alphabet
- 11.3. The Beginnings of Typography
 - 11.3.1. The Printing Press, a New Era. First Typographies
 - 11.3.2. The Industrial Revolution: Lithography
 - 11.3.3. Modernism: The Beginnings of Commercial Typography
 - 11.3.4. The Avant-Garde
 - 11.3.5. Interwar Period
- 11.4. The Role of Design Schools in Typography
 - 11.4.1. Bauhaus
 - 11.4.2. Herbert Bayer
 - 11.4.3. Gestalt Psychology
 - 11.4.4. Swiss Design
- 11.5. Current Typography
 - 11.5.1. 1960-1970, Precursors of the Uprising
 - 11.5.2. Post-modernism, Deconstructivism and Technology
 - 11.5.3. In What Direction is Typography Going?
 - 11.5.4. Typographies that Mark Trends
- 11.6. The Typographic Form I
 - 11.6.1. Anatomy of Letters
 - 11.6.2. Measurements and Attributes of the Type
 - 11.6.3. Typographic Families
 - 11.6.4. High Box, Low Box and Small Caps
 - 11.6.5. Difference between Typography, Font and Typeface Family
 - 11.6.6. Fillets, Lines and Geometric Elements
- 11.7. The Typographic Form II
 - 11.7.1. The Typographic Combination
 - 11.7.2. Typographic Font Formats (PostScript-TrueType-OpenType)
 - 11.7.3. Typographic Licenses
 - 11.7.4. Who Should Buy the License? The Client or the Designer?
- 11.8. Typographic Correction. The Composition of the Text
 - 11.8.1. Spacing Between Letters. Tracking and Kerning
 - 11.8.2. Space Between Words. Quad
 - 11.8.3. Line Spacing
 - 11.8.4. The Body of the Text
 - 11.8.5. Attribute of the Text
- 11.9. The Drawing of the Letters
 - 11.9.1. Creative Process
 - 11.9.2. Traditional and Digital Materials
 - 11.9.3. The Use of the Graphic Tablet and the iPad
 - 11.9.4. Digital Typography: Contours and Bitmaps
- 11.10. Typographic Posters
 - 11.10.1. Calligraphy as a Basis for the Drawing of Letters
 - 11.10.2. How to Create a Typographic Composition that Makes an Impact?
 - 11.10.3. Visual References
 - 11.10.4. Doodle Phase
 - 11.10.5. Project

Module 12. Illustration and Lettering

- 12.1. Resurgence of Lettering
 - 12.1.1. Lettering and Typography
 - 12.1.2. Evolution of Lettering
 - 12.1.3. Purpose of Creating Lettering
 - 12.1.4. Basis of Lettering
- 12.2. Typography as an Illustration
 - 12.2.1. The Letter as an Image
 - 12.2.2. Typography as an Identity
 - 12.2.3. Corporate Image and Typography
- 12.3. Design of a Typeface Family
 - 12.3.1. Typographic Anatomy
 - 12.3.2. Design of a Typography Quad
 - 12.3.3. Technical Aspects
 - 12.3.4. Decorative Elements
- 12.4. Calligraphy, Lettering and Typography
 - 12.4.1. Calligraphy in Design
 - 12.4.2. Legibility in Lettering
 - 12.4.3. The New Typography
- 12.5. Conceptualization and Drawing of the Letter
 - 12.5.1. Professional Lettering Design
 - 12.5.2. Convert Letters to Images
 - 12.5.3. The Stroke of a Typographic Alphabet
- 12.6. Lettering and Advertising
 - 12.6.1. Typography in Advertising
 - 12.6.2. Product Promotion through Text
 - 12.6.3. Visual Impact
 - 12.6.4. Persuasion Through Marketing
- 12.7. Typography in the Corporate Environment
 - 12.7.1. Corporate Identity through Images
 - 12.7.2. Create an Identity without a Logo
 - 12.7.3. Color and Typographic Aesthetics
 - 12.7.4. Final Finishing and Other Effects

- 12.8. Typography in the Digital Environment
 - 12.8.1. Typography in Mobile Applications
 - 12.8.2. Typography in Advertising Banners
 - 12.8.3. Typography in the Web Environment
- 12.9. Typography in Animation
 - 12.9.1. Animated Graphics
 - 12.9.2. Animation Guidelines for Working with Typefaces
 - 12.9.3. Effects and Technical Considerations
 - 12.9.4. Aesthetic References
- 12.10. Lettering Design for Social Networks
 - 12.10.1. Current User Preferences in Social Networks
 - 12.10.2. The Display of Content on the Platforms
 - 12.10.3. Cultural Exchange
 - 12.10.4. Lettering on Social Networks

Module 13. Adobe Suite Tools

- 13.1. Project Design with Adobe Photoshop
 - 13.1.1. Photoshop as a Canvas for Illustration
 - 13.1.2. Benefits of Using Photoshop to Design Illustration Projects
 - 13.1.3. The Layers of our Illustration
 - 13.1.4. Optimal File Formats and Export
- 13.2. Improving our Brushes with Photoshop
 - 13.2.1. The Default Brushes
 - 13.2.2. Brush Installation
 - 13.2.3. Brush Refinement
 - 13.2.4. Coloring Techniques with our Brushes
- 13.3. Color Management in Photoshop
 - 13.3.1. Color and Visual Balance
 - 13.3.2. Contrast
 - 13.3.3. Light and Shading
 - 13.3.4. Compositional Unity

- 13.4. Character Design with Photoshop
 - 13.4.1. Draft and Sketches
 - 13.4.2. Linear Refinement
 - 13.4.3. Coloring and Definition
 - 13.4.4. Finishing Touches
- 13.5. Mixed Techniques in Photoshop
 - 13.5.1. Collage Aesthetics
 - 13.5.2. Fusion of Visual Styles
 - 13.5.3. Application of Mixed Resources
- 13.6. Project Design with Adobe Photoshop
 - 13.6.1. Exploitation of Available Resources
 - 13.6.2. Visual Organization in the Workspace
 - 13.6.3. Prototyping and Validation
 - 13.6.4. Volume and Color Management
- 13.7. Vector Illustration and Flow in Illustrator
 - 13.7.1. Control of Commands and Optimal Actions
 - 13.7.2. Thinking in a Vector System
 - 13.7.3. Geometric Illustration
- 13.8. Illustrator Graphic Enhancement
 - 13.8.1. Pattern Creation
 - 13.8.2. Texture.
 - 13.8.3. Scenario Design
 - 13.8.4. Complex Actions
- 13.9. Animation with Illustrator and After Effects
 - 13.9.1. Vector Animation
 - 13.9.2. Essential Tools to Handle
 - 13.9.3. Continuity and Development
 - 13.9.4. File Export and Presentation
- 13.10. Illustration and Corporate Identity for New Media
 - 13.10.1. Illustration as a Corporate Visual Image
 - 13.10.2. Application and Definition of Visual Resources
 - 13.10.3. Design of a Graphic Identity without Logo
 - 13.10.4. Graphic Media Audit

Module 14. Illustration with the iPad

- 14.1. Freehand Drawing
 - 14.1.1. Preliminary Considerations
 - 14.1.2. The iPad as a Tool
 - 14.1.3. Formal Aspects
 - 14.1.4. Interface and Technique
- 14.2. Procreate: Creative Illustration Techniques
 - 14.2.1. Creating a Project
 - 14.2.2. Formats
 - 14.2.3. Tool Management
 - 14.2.4. Brushes
- 14.3. Procreate: Illustrated Portrait
 - 14.3.1. Analysis
 - 14.3.2. Synthesis
 - 14.3.3. Trace
 - 14.3.4. Filling
- 14.4. Traditional Techniques with Procreate
 - 14.4.1. Traditional Drawing on Tablet
 - 14.4.2. Shading and Tracing
 - 14.4.3. Volume and Development
 - 14.4.4. Landscape and Reality
- 14.5. Visual Styles in Procreate
 - 14.5.1. Conceiving a Style
 - 14.5.2. Pathways and Resources
 - 14.5.3. Combination of Techniques
- 14.6. Naturalistic Illustration
 - 14.6.1. Landscape as a Means
 - 14.6.2. Knowledge of the Environment
 - 14.6.3. Light as Volume
 - 14.6.4. Building a Landscape
- 14.7. Realistic Illustration
 - 14.7.1. The Complexity of Realism
 - 14.7.2. Photographic Perception
 - 14.7.3. Construction of a Realistic Model

- 14.8. Cartoon Design in Procreate
 - 14.8.1. Visual References
 - 14.8.2. Anatomy and Body
 - 14.8.3. The History of the Character
 - 14.8.4. Character Building
- 14.9. Storyboard Creation in Procreate
 - 14.9.1. How to Define a Storyboard
 - 14.9.2. Phases and Elements of the Storyboard
 - 14.9.3. Animation and Storyboard
- 14.10. Other Apps to Illustrate on iPad
 - 14.10.1. Why is it Important to Compare Applications?
 - 14.10.2. Vector Illustration on iPad
 - 14.10.3. Bitmap Illustration on iPad
 - 14.10.4. 3D Illustration on iPad
 - 14.10.5. Professional Illustration Apps on iPad

Module 15. Digital Storytelling Applied to Illustration

- 15.1. How to Translate Digital Storytelling to Illustration?
 - 15.1.1. Digital Storytelling
 - 15.1.2. The Art of Storytelling
 - 15.1.3. Available Resources
- 15.2. Cyberculture and Digital Art
 - 15.2.1. The Cyberculture of the New Century
 - 15.2.2. Culture Applied to Technology
 - 15.2.3. Successful Illustrators in the Digital Environment
- 15.3. Narrative Illustration
 - 15.3.1. Telling a Story
 - 15.3.2. Script and Refinement
 - 15.3.3. Continuity
 - 15.3.4. Other Narrative Elements

- 15.4. Illustration and Semiotics
 - 15.4.1. Semiology in the field of illustration
 - 15.4.2. Symbolology as a resource
 - 15.4.3. The Syntax of the Image
- 15.5. Graphics that Speak for Themselves
 - 15.5.1. Delete Text
 - 15.5.2. Graphic Expression
 - 15.5.3. Drawing with a Speech in Mind
 - 15.5.4. Children's Drawing as a Paradigm
- 15.6. Digital Storytelling as a Didactic Resource
 - 15.6.1. Narrative Development
 - 15.6.2. The Hypertext Environment
 - 15.6.3. The Multimedia Environment
- 15.7. The Power of Storytelling
 - 15.7.1. Leveraging Storytelling
 - 15.7.2. Discourse Management
 - 15.7.3. Complementary Actions
 - 15.7.4. Application of Nuances
- 15.8. Key Trends in Illustration
 - 15.8.1. Successful Artists
 - 15.8.2. Visual Styles that Have Made History
 - 15.8.3. Copying or Defining your Own Style?
 - 15.8.4. Potential Customer Demand
- 15.9. Storytelling Techniques for Visual Enhancement
 - 15.9.1. The Visual Storytelling
 - 15.9.2. Harmony and Contrast
 - 15.9.3. Connectivity with the Story
 - 15.9.4. Visual Allegories
- 15.10. Narrative Visual Identity of a Character
 - 15.10.1. The Identification of a Character
 - 15.10.2. Behavior and Gestures
 - 15.10.3. Autobiography
 - 15.10.4. Graphic Discourse and Projection Support

Module 16. Editorial Illustration

- 16.1. Thinking About the Media Support
 - 16.1.1. Editorial Design and Illustration
 - 16.1.2. Available Formats
 - 16.1.3. Digital Printing or Digital Exporting?
 - 16.1.4. Hierarchy and Text
- 16.2. Literary Accompaniment
 - 16.2.1. Text Dictates Graphics
 - 16.2.2. How Can We Illustrate What We Read?
 - 16.2.3. What Aesthetics Are Most Appropriate?
- 16.3. Editorial Illustration Techniques
 - 16.3.1. The Editorial Technique
 - 16.3.2. Technical Considerations
 - 16.3.3. Beyond the Image
- 16.4. Graphic Humor
 - 16.4.1. The Graphic Comic Strip
 - 16.4.2. Humor and Illustration
 - 16.4.3. Expression and Criticism
 - 16.4.4. Means and Resources
- 16.5. Relationship between Text and Image
 - 16.5.1. Typography in Illustration
 - 16.5.2. Typography as an Image
 - 16.5.3. Creative Typography
 - 16.5.4. Hierarchy between Text and Image
- 16.6. Magazine Illustration
 - 16.6.1. The Magazine as a Media Support
 - 16.6.2. Why Illustrate in a Magazine?
 - 16.6.3. Formats and Technical Specifications
 - 16.6.4. The Final Finishing
- 16.7. Illustration in Catalogs or Brochures
 - 16.7.1. The Catalog and its Graphic Applications
 - 16.7.2. Graphic Identity of Printed Media
 - 16.7.3. Creative Possibilities
 - 16.7.4. Paper Engineering

- 16.8. Illustration in Books and Novels
 - 16.8.1. The Graphic Novel
 - 16.8.2. The Degree of Discretion
 - 16.8.3. Illustration in Children's Stories
- 16.9. Illustration in Press
 - 16.9.1. Graphical Simplicity
 - 16.9.2. Spaces for Illustration
 - 16.9.3. Great References
 - 16.9.4. The Graphic Controversy
- 16.10. Printed Digital Illustration
 - 16.10.1. Pre-Printing Considerations
 - 16.10.2. Testing and Comparison
 - 16.10.3. Inks and Color Reproduction
 - 16.10.4. Simulate a Traditional Technique on Paper

Module 17. Professional Illustration Focused on Comics

- 17.1. Comic as a Means of Expression
 - 17.1.1. The Comic as a Support for Graphic Communication
 - 17.1.2. The Design of Visual Comics
 - 17.1.3. Color Reproduction in Comics
- 17.2. Comic Techniques and Evolution
 - 17.2.1. The Beginnings of Comics
 - 17.2.2. Graphic Evolution
 - 17.2.3. The Narrative Motifs
 - 17.2.4. The Representation of Elements
- 17.3. Formal Thinking
 - 17.3.1. The Structure of a Comic
 - 17.3.2. Storytelling
 - 17.3.3. Character Design
 - 17.3.4. Scenario Design
 - 17.3.5. Discourse of the Scenes

- 17.4. The Superhero Genre
 - 17.4.1. The Superhero Comic
 - 17.4.2. The Marvel Comics Case
 - 17.4.3. The DC Comics Case
 - 17.4.4. Visual Design
- 17.5. The Fantasy and Adventure Genre
 - 17.5.1. The Fantasy Genre
 - 17.5.2. Fantastic Character Design
 - 17.5.3. Resources and Visual References
- 17.6. Comics in Asia
 - 17.6.1. Visual Principles of Illustration in Asia
 - 17.6.2. Calligraphy Design in the East
 - 17.6.3. The Visual Storytelling of Comics
 - 17.6.4. Eastern Graphic Design
- 17.7. Manga Technical Development
 - 17.7.1. Manga Design
 - 17.7.2. Formal Aspects and Structure
 - 17.7.3. Storytelling and Storyboarding
- 17.8. Relationship between Manga and Anime
 - 17.8.1. Animation in Japan
 - 17.8.2. Anime Characteristics
 - 17.8.3. The Anime Design Process
 - 17.8.4. Visual Techniques in Anime
- 17.9. Comics in Digital Media
 - 17.9.1. The Comic Through the Screen
 - 17.9.2. Animation of a Comic
 - 17.9.3. Color Balance and Visual Codes
 - 17.9.4. Graphic Structure and Formats
- 17.10. Project: Design of a Personalized Comic
 - 17.10.1. Definition of objectives
 - 17.10.2. The Story to be Developed
 - 17.10.3. Characters and Performers
 - 17.10.4. Scenario Design
 - 17.10.5. Formats

Module 18. Concept Art

- 18.1. What is Concept Art?
 - 18.1.1. Definition and Use of the Concept
 - 18.1.2. Application of Concept Art to New Media
 - 18.1.3. Digital Development of Concept Art
- 18.2. Color and Digital Composition
 - 18.2.1. Digital Painting
 - 18.2.2. Libraries and Color Palettes
 - 18.2.3. Digital Coloring
 - 18.2.4. Textures Application
- 18.3. Traditional Sculpting Techniques
 - 18.3.1. Illustration Brought to Sculpture
 - 18.3.2. Sculpting Modeling Techniques
 - 18.3.3. Textures and Volume
 - 18.3.4. Sculptural Project
- 18.4. 3D Painting and Texturing
 - 18.4.1. Painting in 3D Design
 - 18.4.2. Natural and Artificial Textures in 3D
 - 18.4.3. Practical Case: Realism in Video Games
- 18.5. Character and Cartoon Modeling
 - 18.5.1. Definition of a 3D Character
 - 18.5.2. Software to Be Used
 - 18.5.3. Technical Support
 - 18.5.4. Tools Used
- 18.6. Object and Scenario Definition
 - 18.6.1. Illustration Scenario
 - 18.6.2. Scenario Design in Isometric Projection
 - 18.6.3. Complementary Objects
 - 18.6.4. Decoration of the Environment
- 18.7. Cinematographic Language
 - 18.7.1. Animated Movies
 - 18.7.2. Visual Graphic Resources
 - 18.7.3. Motion Graphics
 - 18.7.4. Real Image vs. Computer Animation

- 18.8. Retouching and Aesthetic Enhancement
 - 18.8.1. Common Mistakes in 3D Design
 - 18.8.2. Offering a Higher Degree of Realism
 - 18.8.3. Technical Specifications
- 18.9. 3D Project Simulation
 - 18.9.1. Volumetric Design
 - 18.9.2. Space and Movement
 - 18.9.3. The Visual Aesthetics of the Elements
 - 18.9.4. The Final Touches
- 18.10. Artistic Direction of a Project
 - 18.10.1. Artistic Direction Functions
 - 18.10.2. Product Analysis
 - 18.10.3. Technical Considerations
 - 18.10.4. Project Evaluation

Module 19. Illustration in Fashion Design

- 19.1. Fashion Marketing
 - 19.1.1. The Structure of the Fashion Market
 - 19.1.2. Research and Planning
 - 19.1.3. Fashion Promotion
 - 19.1.4. Branding Applied to Fashion
- 19.2. The Role of the Illustrator in Fashion
 - 19.2.1. The Premises of the Digital Illustrator
 - 19.2.2. Illustration in the Field of Fashion
 - 19.2.3. The Development of Fashion through Design
- 19.3. Creative Techniques Focused on Fashion
 - 19.3.1. Art in the Creative Process
 - 19.3.2. Positioning in Fashion Markets
 - 19.3.3. The Fashion Product and the Brand
 - 19.3.4. Macrotrends and Microtrends
- 19.4. Visual Development of a Fashion Piece
 - 19.4.1. Sketches in Fashion Design
 - 19.4.2. Visual References in Fashion
 - 19.4.3. Experimental Techniques
 - 19.4.4. Color and Fabric
- 19.5. Aesthetics in Fashion
 - 19.5.1. Trends in Fashion Design
 - 19.5.2. Avant-Garde in Fashion Design
 - 19.5.3. Inspiration for Illustrating Fashion Products
 - 19.5.4. Inclusive Design in Fashion
- 19.6. Industrial Development
 - 19.6.1. Technical Considerations for Design
 - 19.6.2. Production in Fashion
 - 19.6.3. Impression Techniques
- 19.7. Illustrating on the Support
 - 19.7.1. Illustration on Complex Supports
 - 19.7.2. Fashion Inspired by Painting
 - 19.7.3. Artistic Production
- 19.8. World References in Fashion Design
 - 19.8.1. The Great Designers
 - 19.8.2. The Great Contribution of Illustration
 - 19.8.3. Fashion in Magazine Layout
 - 19.8.4. Impact Through Color
- 19.9. Stamping Design
 - 19.9.1. Stamping on the Piece
 - 19.9.2. The Application of Graphic Design
 - 19.9.3. Pattern Design
 - 19.9.4. Haute Couture

- 19.10. Project: Fashion Collection Design
 - 19.10.1. Prototype Objectives
 - 19.10.2. Design Principles to Illustrate the Product
 - 19.10.3. Sketches and Illustration
 - 19.10.4. Packaging in Fashion Design
 - 19.10.5. Production and Distribution

Module 20. Techniques and Procedures in Illustration

- 20.1. Application of 20th Century Aesthetics
 - 20.1.1. Visual Idealism
 - 20.1.2. Pop Art in New Media
 - 20.1.3. Psychedelic Illustration
 - 20.1.4. Retro Style Development
- 20.2. Illustration Oriented to Product Design
 - 20.2.1. Complexity Forms
 - 20.2.2. Retro Packaging as a Graphic Reference
 - 20.2.3. Nordic Design
 - 20.2.4. Visual Orientation in Packaging
- 20.3. Illustration on Posters
 - 20.3.1. Poster as a Means of Communication
 - 20.3.2. Visual Purpose of the Poster
 - 20.3.3. New Media Applied to Posters
- 20.4. Illustration in the Film Genre
 - 20.4.1. Posters in the Cinema
 - 20.4.2. Posters in Animation
 - 20.4.3. The Digital Industry
 - 20.4.4. Creativity in Composition
- 20.5. Illustration in Audiovisual Projects
 - 20.5.1. Illustration for Stage Projection
 - 20.5.2. Movement Illustration
 - 20.5.3. Illustration for Video Mapping
 - 20.5.4. Design of Stands or Interactive Spaces
- 20.6. Illustration in the the Labor Market
 - 20.6.1. Preparation of Files
 - 20.6.2. Delivery of Products
 - 20.6.3. Contact with the Printer or Suppliers
 - 20.6.4. Meeting with the Client
 - 20.6.5. The Final Budget
- 20.7. Illustration Oriented to Signage
 - 20.7.1. Universal Iconography
 - 20.7.2. Inclusive Signage
 - 20.7.3. Study of Symbols
 - 20.7.4. Signage Design
- 20.8. Illustration in the the UX Design
 - 20.8.1. Guidelines for Interface Design
 - 20.8.2. Infographics Design
 - 20.8.3. Illustrating the Visual Style of an Interface
- 20.9. Creation of a Professional Portfolio
 - 20.9.1. The Structure of the Portfolio
 - 20.9.2. Classification of Works
 - 20.9.3. Illustration and Layout of the Portfolio
 - 20.9.4. Materials and Complements
- 20.10. Project: Design of an Illustrated Album
 - 20.10.1. Presentation of the Project
 - 20.10.2. Project Objectives
 - 20.10.3. Theme of the Project
 - 20.10.4. Visual Development of the Project
 - 20.10.5. Final Arts and Finishing

05 Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world”



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career”*

The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

The case method is the most widely used learning system in the best faculties in the world. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



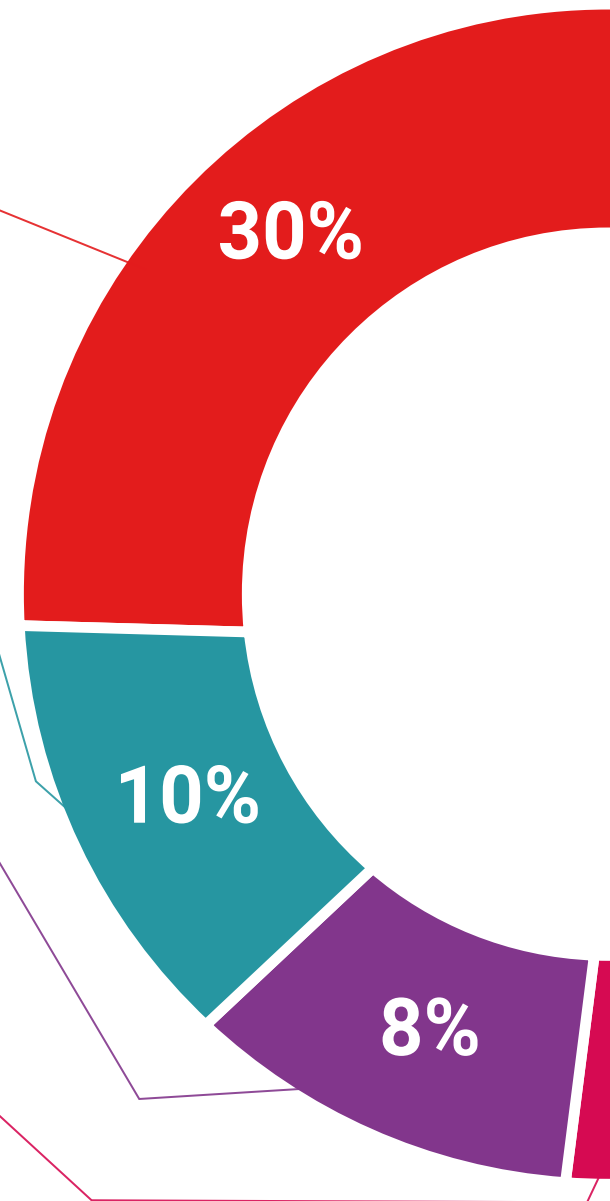
Practising Skills and Abilities

They will carry out activities to develop specific competencies and skills in each thematic area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



06 Certificate

The Advanced Master's Degree in Illustration and Multimedia Design guarantees students, in addition to the most rigorous and up-to-date education, access to a Advanced Master's Degree issued by TECH Global University.



“

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork”

This program will allow you to obtain your **Advanced Master's Degree diploma in Illustration and Multimedia Design** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra (*official bulletin*). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Advanced Master's Degree in Illustration and Multimedia Design**

Modality: **online**

Duration: **2 years**

Accreditation: **120 ECTS**



Mr./Ms. _____ with identification document _____
has successfully passed and obtained the title of:

Advanced Master's Degree in Illustration and Multimedia Design

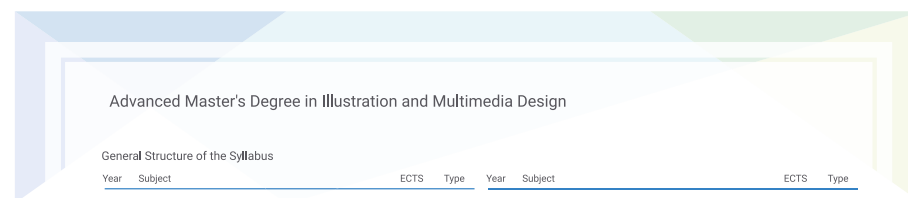
This is a program of 3,000 hours of duration equivalent to 120 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Rector

Unique TECH Code: AFWORD230 techsite.com/certificates



Advanced Master's Degree in Illustration and Multimedia Design

General Structure of the Syllabus

Year	Subject	ECTS	Type	Year	Subject	ECTS	Type
1º	Audiovisual Culture	6	CO	2º	Typography	6	CO
1º	Introduction to Color	6	CO	2º	Illustration and Lettering	6	CO
1º	Audiovisual Language	6	CO	2º	Adobe Suite Tools	6	CO
1º	Motion Graphics	6	CO	2º	Illustration with the iPad	6	CO
1º	Design for Television	6	CO	2º	Digital Storytelling Applied to Illustration	6	CO
1º	2D Animation	6	CO	2º	Editorial Illustration	6	CO
1º	Animation Projects	6	CO	2º	Professional Illustration Focused on Comics	6	CO
1º	Modeling	6	CO	2º	Concept Art	6	CO
1º	Illustration and Animation	6	CO	2º	Illustration in Fashion Design	6	CO
1º	Digital Photography	6	CO	2º	Techniques and Procedures in Illustration	6	CO

Dr. Pedro Navarro Illana
Rector

*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.



Advanced Master's Degree Illustration and Multimedia Design

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Global University
- » Credits: 120 ECTS
- » Schedule: at your own pace
- » Exams: online

Advanced Master's Degree

Illustration and Multimedia Design

