

# Hybrid Master's Degree Multimedia Design





## Hybrid Master's Degree Multimedia Design

Modality: Hybrid (Online + Internship)

Duration: 12 months

Certificate: TECH Global University

60 + 5 ECTS Credits

Website: [www.techtute.com/us/design/hybrid-master-degree/hybrid-master-degree-multimedia-design](http://www.techtute.com/us/design/hybrid-master-degree/hybrid-master-degree-multimedia-design)

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# 01

# Introduction

One of the few disciplines that most masterfully combines technology and art is multimedia design. Thanks to its great interdisciplinarity, it can exert a notorious influence on the competitiveness of different productive sectors and product commercialization. Making a difference through the audiovisual image or three-dimensional modeling has put in value professionals with extensive technical and creative skills. That is why TECH has designed this program that offers the most updated knowledge on animation, photography or audiovisual language through innovative multimedia teaching resources. All this in a 100% online theoretical format, which is complemented by an internship program in a reference company in the sector, where students will be guided by specialists in multimedia design.





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*Advance in the field of Multimedia Design and become part of the most important advertising agencies thanks to this Hybrid Master's Degree"*



New technologies have allowed professionals dedicated to Multimedia Design to cause with their projects a greater visual impact of the brands or products that companies market. This is especially noticeable in the advertising campaigns of large companies, which through social networks seek in just a few seconds to generate a great impression on their target audience.

The audiovisual language has shown in recent years to have a great power in the field of communication and its combination with 3D animation of text and images, it has been a revolution in this field. In this scenario, one of the key pieces and highly demanded by advertising agencies, is the multimedia designer, who must be aware of the latest artistic and technical trends in their sector. That is why TECH offers this Hybrid Master's Degree, which offers students the most advanced knowledge in this field and the development of the same through an internship program of 3 weeks in a reference company in the sector.

Therefore, the professional will take a 100% online theoretical phase, which will allow him to acquire the latest information on the latest techniques used in the development of motion graphics, digital photography, modeling, digital animation or the main software used in multimedia design. Furthermore, the case studies provided by the specialists, who are part of this course, will bring them closer to techniques and methodologies that they can apply in their daily work.

Likewise, this Hybrid Master's Degree has a professional practice phase, where the graduate will be able to apply all the concepts acquired in the theoretical stage. In this experience, students will be tutored by a specialist from the company and will also have the support of TECH's teaching team. In this way, they will be able to successfully achieve their growth objectives in the field of Multimedia Design.

The graduate is therefore facing an excellent opportunity to meet their career progression goals through a quality university education, whose agenda can be accessed comfortably, at any time of the day, from an electronic device with Internet connection (computer, tablet or mobile). A quality education, according to the current academic times.

This **Hybrid Master's Degree in Multimedia Design** contains the most complete and updated program on the market. Its most outstanding features are:

- ♦ Development of more than 100 cases presented by Design professionals
- ♦ 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
- ♦ The latest developments and cutting-edge advances in this field
- ♦ Practical exercises where the self-evaluation process can be carried out to improve learning
- ♦ Innovative and highly efficient methodologies
- ♦ All of this will be complemented by theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection
- ♦ Additionally, they will be able to do an internship in one of the best companies of multimedia design



*With this Hybrid Master's Degree you will be able to realize your full creative potential in image and 3D modeling"*

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*An internship program of 3 weeks in a reference company in the multimedia sector will allow you to improve your design technique in a real professional environment"*

In this Hybrid Master's Degree proposal, of a professionalizing nature and blended learning modality, the program is aimed at updating nursing professionals. The contents are based on the latest scientific evidence, and oriented in a didactic way to integrate theoretical knowledge in nursing practice, and the theoretical-practical elements will facilitate the updating of knowledge and will allow decision making in patient management.

Thanks to the multimedia content, developed with the latest educational technology, nursing professionals will benefit from situated and contextual learning, i.e., a simulated environment that will provide immersive learning programmed to train in real situations. This program is designed around Problem-Based Learning, whereby the physician must try to solve the different professional practice situations that arise during the course. For this purpose, the students will be assisted by an innovative interactive video system created by renowned and experienced experts.

*This university program will allow you to coordinate digital design projects in the field of art, science and technology. Enroll now.*

*This program will bring you up to date in the different techniques used in 3D modeling.*



# 02

## Why Study this Hybrid Master's Degree?

Multimedia Design has become a valuable tool that allows communication between the creator and the spectators through the diverse potentialities of the audiovisual language. The insertion of new digital technologies in this sector has led to a continuous evolution of its techniques and working principles. TECH wants its students to be up to date on all these aspects and to stand out in the labor market for their theoretical knowledge and practical skills of the highest level in the labor market. Therefore, it has developed an excellent Hybrid Master's Degree that combines conventional learning, through an innovative interactive platform, and an intensive 3-week stay.







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*The skills acquired during this training will enable you to develop projects of excellence for the cinema, television or Internet"*

### 1. Updating from the latest technology available

Students of this training will acquire multiple skills for the management of complex design and animation tools. During this Hybrid Master's Degree they will also analyze how to integrate several of them to give their projects a professional and excellent finish.

### 2. Gaining In-Depth Knowledge from the Experience of Top Specialists

With this academic modality, TECH offers personalized guidance to all its students. First, during the theoretical study, students will be assisted by professors with a distinguished track record in Multimedia Design. Then, during the practical period, they will be accompanied by an assistant tutor who will guide them in the assimilation of the productive dynamics of creative companies.

### 3. Enter into environments of excellence dedicated to Multimedia Design

As part of its strategy for students to acquire first class practical skills, TECH has arranged professional internships in prestigious companies. These creative centers have professionals specialized in Multimedia Design and the holistic management of their work tools. An educational experience that will undoubtedly stimulate students to reach their maximum potential.





#### 4. Combining the Best Theory with State-of-the-Art Practice

Although many educational institutions seek to combine theoretical and practical education for their students, few achieve a quality similar to that of TECH. For this reason, this Hybrid Master's Degree program in Multimedia Design is a pioneering opportunity that facilitates the proper assimilation of knowledge and the student's insertion in productive environments from the very first moment.

#### 5. Expanding the Boundaries of Knowledge

Expand the boundaries of its students' professional careers, this program has integrated design firms from different latitudes. In this way, and thanks to TECH's universalized vision, each student will be able to choose the institution that best suits their academic interests and outside their local geography.

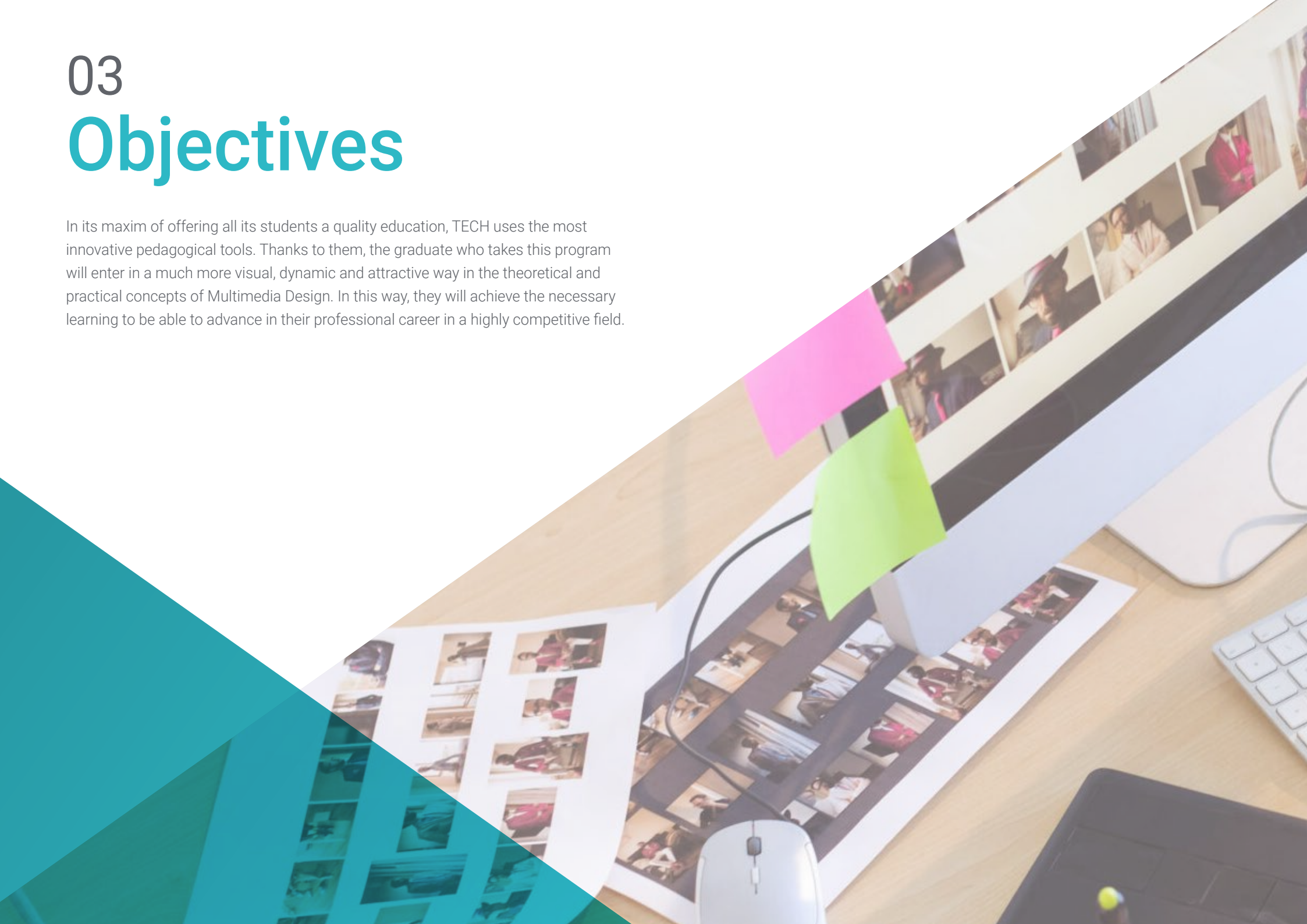


*You will have full practical immersion  
at the center of your choice"*



# 03 Objectives

In its maxim of offering all its students a quality education, TECH uses the most innovative pedagogical tools. Thanks to them, the graduate who takes this program will enter in a much more visual, dynamic and attractive way in the theoretical and practical concepts of Multimedia Design. In this way, they will achieve the necessary learning to be able to advance in their professional career in a highly competitive field.





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*Thanks to this academic option you will be able to successfully develop any Multimedia Design project from start to finish"*





## General Objective

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- The general objective of the Hybrid Master's Degree in Multimedia Design is to enable students to fully develop any project in this field. Therefore at the end of this university program they will be able to determine the most appropriate materials for each action, the precise techniques in different graphic communicative situations and perform the entire process of creating pieces with their adaptations to different formats





## Specific Objectives

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### 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, by analyzing and interpreting documentary and literary sources with your 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
- ♦ 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. 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. 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 10. 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



*In 2 months, this program will allow you to complete your knowledge of graphic language and the software used for its development"*

# 04 Skills

Thanks to this university education, the graduate will expand his skills in the field of Multimedia Design. Additionally, they will be able to enhance their technical skills to efficiently carry out any 2D animation project, 3D modeling or successfully use the latest techniques applied in digital photography and typography creation. The case studies developed by the specialized teaching team, as well as the internship program will be of great help in achieving these goals.





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*Thanks to this university education you will obtain the skills required by every Multimedia Design professional to succeed in the sector"*



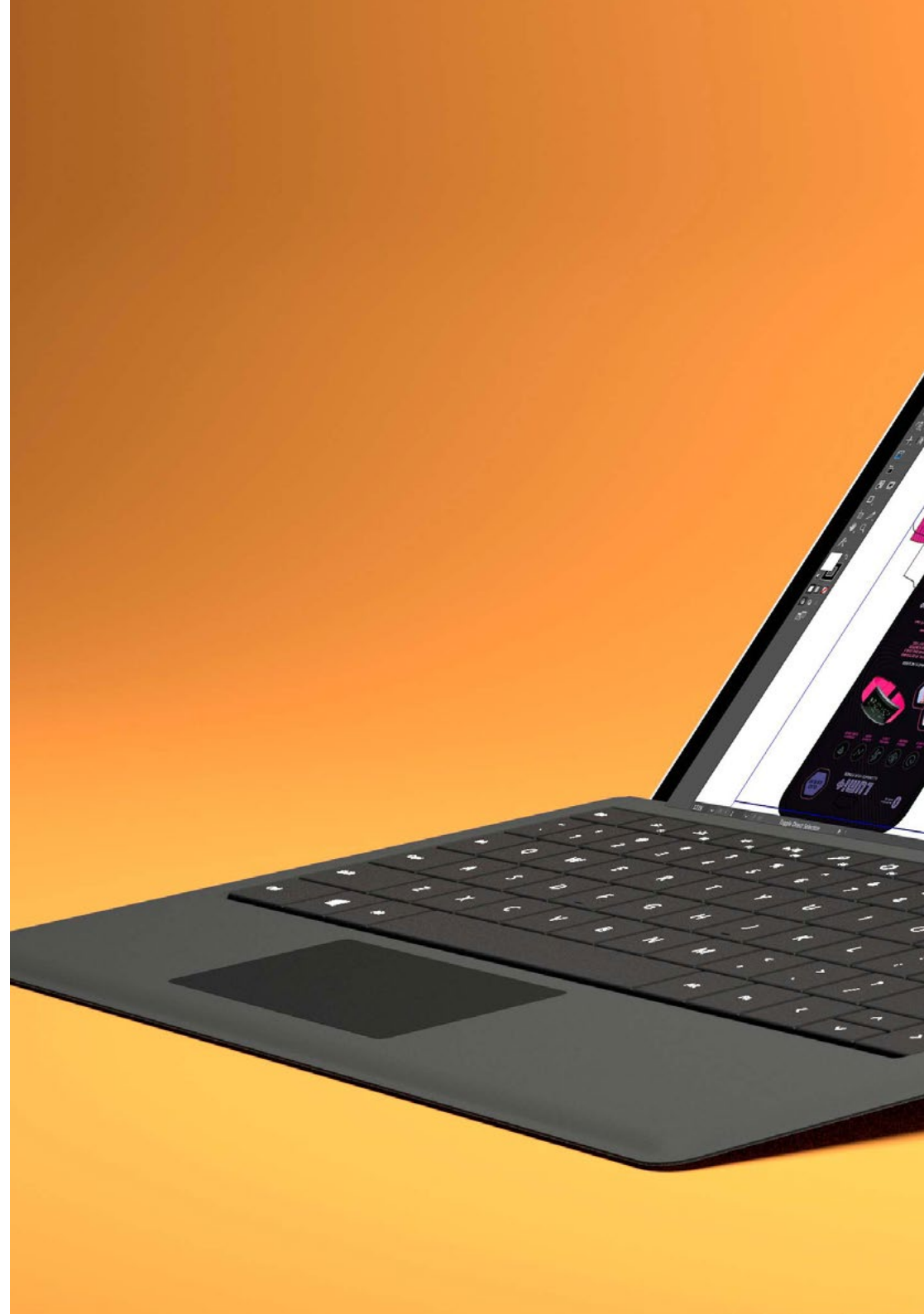
## General Skills

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- 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

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*Boost your professional career with a holistic teaching, which allows you to advance both theoretically and practically”*





## Specific Skills

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- ◆ 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

# 05

## Educational Plan

The syllabus of this Hybrid Master's Degree has been designed to offer students the theoretical and practical knowledge necessary to successfully advance in the field of Multimedia Design. Therefore, through multimedia resources (video summaries, detailed videos, diagrams) or complementary readings, students will be able to access the most important and essential information about audiovisual culture, the development of audiovisual language, as well as the fundamental programs to carry out animation projects. In this theoretical phase, the Relearning system will also allow you to reduce the long hours of study so frequent in other teaching methods.





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*This academic option will introduce you to programs as essential in the world of multimedia design as Adobe After Effects or Blender”*



## 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's

- 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 40's: 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 LayoutsDevelopment
  - 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

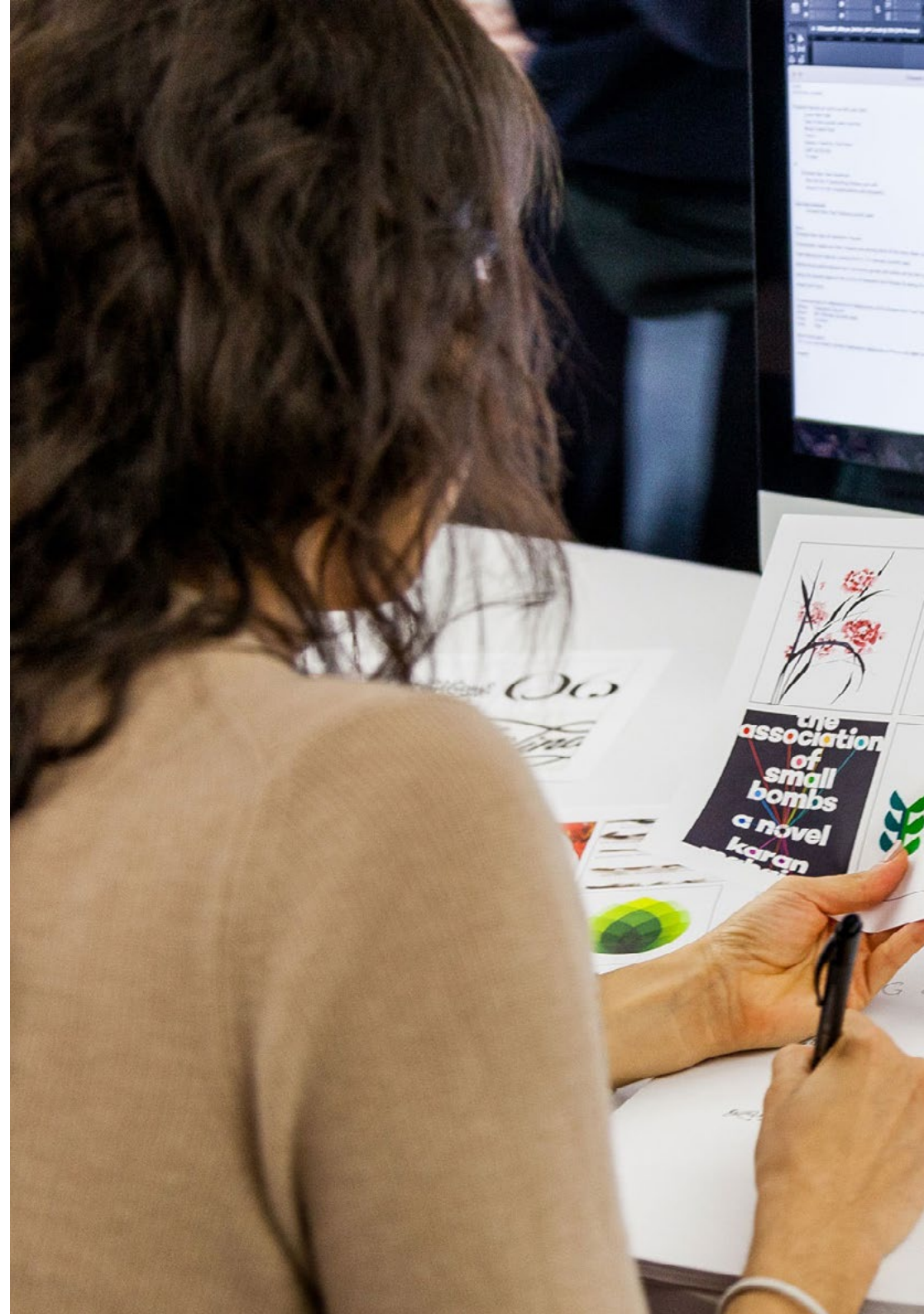
- 5.1. The Television World
  - 5.1.1. How Does Television Influence Our Lifestyle?
  - 5.1.2. Some Scientific Data
  - 5.1.3. Graphic Design in Television
  - 5.1.4. Design Guidelines for Television
- 5.2. Television Effects
  - 5.2.1. Learning Effects
  - 5.2.2. Emotional Effects
  - 5.2.3. Answer 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. CartoonAnimation 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 Start 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. Digital Photography

- 9.1. Introduction to the Contemporary Photographic Medium
  - 9.1.1. Origins of Photography: The Camera Obscura
  - 9.1.2. Fixing Images Milestones: The Daguerreotype and the Calotype
  - 9.1.3. Pinhole Camera
  - 9.1.4. The Photographic Snapshot Kodak and the Popularization of the Medium
- 9.2. Principles of Digital Photography
  - 9.2.1. Street Photography: Photography as a Social Mirror
  - 9.2.2. Digital Image Fundamentals
  - 9.2.3. JPG and RAW
  - 9.2.4. Digital Laboratory
- 9.3. Concepts, Equipment and Photography Techniques
  - 9.3.1. Camera: Visual Angle and Lenses
  - 9.3.2. Exposure Meter Exposure Adjustment
  - 9.3.3. Image Control Elements
  - 9.3.4. Practice I: Controlling the Camera



- 9.4. Lighting
  - 9.4.1. Natural Light and Its Importance
  - 9.4.2. Properties of Light
  - 9.4.3. Continuous Light and Modeling Light
  - 9.4.4. Lighting Schemes
  - 9.4.5. Accessories to Manipulate Light
  - 9.4.6. Backgrounds Commercial Tools
- 9.5. Flash
  - 9.5.1. Main Functions of a Flash Unit
  - 9.5.2. Types of Flash
  - 9.5.3. Torch Flash
  - 9.5.4. Advantages and Disadvantages
- 9.6. Photography with Professional Camera
  - 9.6.1. Lifestyle Photography Searching for Corners
  - 9.6.2. Practice II: Light Effects
  - 9.6.3. Practice III Negative Spaces
  - 9.6.4. Practice IV: Capture Emotion
- 9.7. Mobile Photography: Introduction
  - 9.7.1. Our Pocket Camera and Other Materials
  - 9.7.2. Achieving the Best Quality
  - 9.7.3. Composition Tricks
  - 9.7.4. Creating Ambience
- 9.8. Mobile Photography: Project
  - 9.8.1. Flatlay
  - 9.8.2. Indoor Photography
  - 9.8.3. Creative Ideas where to start?
  - 9.8.4. Practice VI: First Photographs
- 9.9. Mobile Photography: Editing
  - 9.9.1. Editing Photos with Snapseed
  - 9.9.2. Editing Photos with VSCO
  - 9.9.3. Editing Photos with Instagram
  - 9.9.4. Practice IV: Editing Your Photographs



- 9.10. The Creative Photography Project
  - 9.10.1. Reference Authors in Contemporary Photographic Creation
  - 9.10.2. The Photographic Portfolio
  - 9.10.3. Visual Portfolio References
  - 9.10.4. Build Your Results Portfolio

## Module 10. Typography

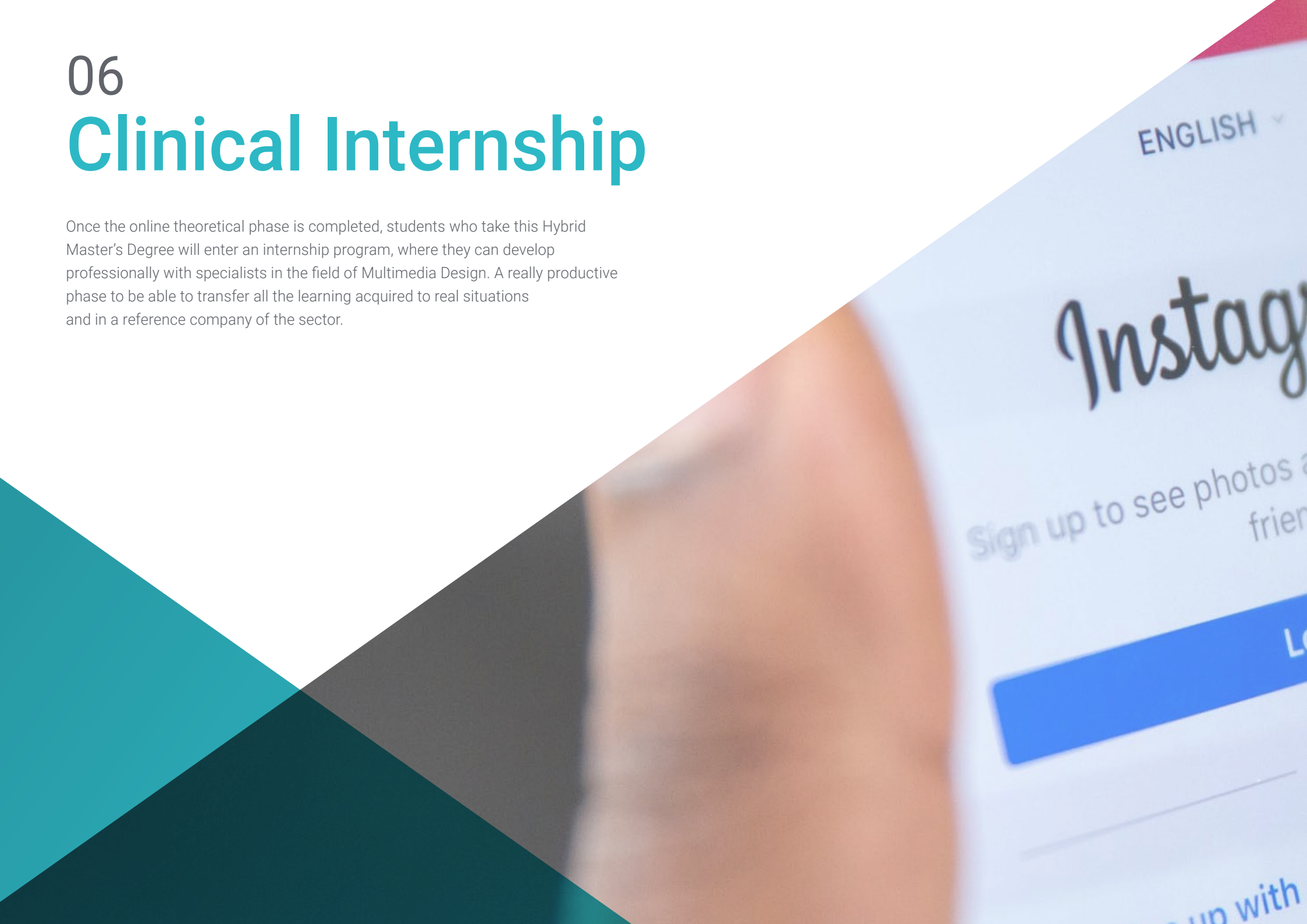
- 10.1. Introduction to Typography
  - 10.1.1. What is Typography?
  - 10.1.2. The Role of Typography in Graphic Design
  - 10.1.3. Sequencing, Contrast, Shape and Contrashape
  - 10.1.4. Relationship and Differences between Typography, Calligraphy and Lettering
- 10.2. Multiple Origins of Writing
  - 10.2.1. Ideographic Writing
  - 10.2.2. The Phoenician Alphabet
  - 10.2.3. The Roman Alphabet
  - 10.2.4. The Carolingian Reform
  - 10.2.5. The Modern Latin Alphabet
- 10.3. The Beginnings of Typography
  - 10.3.1. The Printing Press, a New Era. First Typographies
  - 10.3.2. The Industrial Revolution: Lithography
  - 10.3.3. Modernism: The Beginnings of Commercial Typography
  - 10.3.4. The Avant-Garde
  - 10.3.5. Interwar Period
- 10.4. The Role of Design Schools in Typography
  - 10.4.1. Bauhaus
  - 10.4.2. Herbert Bayer
  - 10.4.3. Gestalt Psychology
  - 10.4.4. Swiss Design
- 10.5. Current Typography
  - 10.5.1. 1960-1970, Precursors of the Uprising
  - 10.5.2. Post-modernism, Deconstructivism and Technology
  - 10.5.3. In What Direction is Typography Going?
  - 10.5.4. Typographies that Mark Trends
- 10.6. The Typographic Form I
  - 10.6.1. Anatomy of Letters
  - 10.6.2. Measurements and Attributes of the Type
  - 10.6.3. Typographic Families
  - 10.6.4. High Box, Low Box and Small Caps
  - 10.6.5. Difference between Typography, Font and Typeface Family
  - 10.6.6. Fillets, Lines and Geometric Elements
- 10.7. The Typographic Form II
  - 10.7.1. The Typographic Combination
  - 10.7.2. Typographic Font Formats (PostScript-TrueType-OpenType)
  - 10.7.3. Typographic Licenses
  - 10.7.4. Who Should Buy the License? The Client or the Designer?
- 10.8. Typographic Correction. The Composition of the Text
  - 10.8.1. Spacing Between Letters. Tracking and Kerning
  - 10.8.2. Space Between Words. Quad
  - 10.8.3. Line Spacing
  - 10.8.4. The Body of the Text
  - 10.8.5. Attribute of the Text
- 10.9. The Drawing of the Letters
  - 10.9.1. Creative Process
  - 10.9.2. Traditional and Digital Materials
  - 10.9.3. The Use of the Graphic Tablet and the iPad
  - 10.9.4. Digital Typography: Contours and Bitmaps
- 10.10. Typographic Posters
  - 10.10.1. Calligraphy as a Basis for the Drawing of Letters
  - 10.10.2. How to Create a Typographic Composition that Makes an Impact?
  - 10.10.3. Visual References
  - 10.10.4. Doodle Phase
  - 10.10.5. Project



06

# Clinical Internship

Once the online theoretical phase is completed, students who take this Hybrid Master's Degree will enter an internship program, where they can develop professionally with specialists in the field of Multimedia Design. A really productive phase to be able to transfer all the learning acquired to real situations and in a reference company of the sector.



“

*Do your professional internship in a company that will allow you to learn about the most efficient execution of a Multimedia project"*

The Internship Program of this Multimedia Design program consists of a stay in a leading agency in this field and that has professionals with experience and knowledge, which will be transmitted to students who enter this program. Therefore, during 3 weeks, the graduate will have the opportunity to apply their creativity and the knowledge acquired in the theoretical phase, in a professional environment.

In this training proposal, completely practical in nature, the activities are aimed at developing and perfecting the skills necessary for the provision of Multimedia Design services. To this end, students must master the techniques and technological tools that allow them to create innovative and attractive graphic, animation or typographic designs. In this process, the graduate will not be alone since they will not only be accompanied by a specialist from the company, but will also have the support of the teaching team that integrates this university program.

In this way, TECH seeks that students receive the most complete academic education and meet the objectives of learning and progress in the professional field, especially in sectors such as multimedia design where there is greater competitiveness.

The practical teaching will be carried out with the active participation of the student performing the activities and procedures of each area of skill (learning to learn and learning to do), with the accompaniment and guidance of teachers and other training partners that facilitate teamwork and multidisciplinary integration as transversal skills for the multimedia design praxis (learning to be and learning to relate).

The procedures described below will be the basis of the practical part of the training, and their implementation will be subject to the center's own availability and workload, the proposed activities being the following:



*Train in a reference company in the Multimedia Design sector and with the best specialists in the field"*



Module	Practical Activity
<b>Current trends in culture and audiovisual and audiovisual language</b>	Create audiovisual narratives, correctly applying usability and interactivity criteria
	Use information and communication technologies (ICT) in different contexts and from a critical, creative and innovative perspective.
	Develop aesthetic sensitivity and cultivate the faculty of aesthetic appreciation
	Write, develop, produce and coordinate digital design projects in the field of art, science and technology
<b>Animation techniques linked to Multimedia Design</b>	Make an audiovisual production using the stop motion technique.
	Build stories by defining characters, scenarios and events through the planning of a script of the animation and what will be developed
	Management the methodology of project-based learning: idea generation, planning, objectives, strategies, resources, testing, error correction
	Interrelate 2D and 3D work environments for specific projects
	Recognize the visual and compositional language in the development of an animation
<b>Technological tools of innovative application in Multimedia Design</b>	Integrate After Effects design into different types of graphics projects
	Manipulate 3D modeling programs and specifically, Blender
	Model, illuminate and texture 3D objects and environments
<b>Current strategies for color selection and typographies in Multimedia Design</b>	Capture, manipulate and prepare color for its use in physical and virtual supports
	Apply the psychological and semiotic foundations of color in design
	Implement typography to graphic processes in a coherent way
	Management the main syntax of graphic language and apply its rules to clearly and precisely describe objects and ideas
<b>Digital Photography in Multimedia Design</b>	Capture, manipulate and prepare the image for use in different media
	Create photographs for multimedia environments based on the fundamentals of photographic and audiovisual technology.
	Apply the language and expressive resources of photography and audiovisuals



## Civil Liability Insurance

This institution's main concern is to guarantee the safety of the trainees and other collaborating agents involved in the internship process at the company. Among the measures dedicated to achieve this is the response to any incident that may occur during the entire teaching-learning process.

To this end, this entity commits to purchasing a civil liability insurance policy to cover any eventuality that may arise during the course of the internship at the center.

This liability policy for interns will have broad coverage and will be taken out prior to the start of the Internship Program period. That way professionals will not have to worry in case of having to face an unexpected situation and will be covered until the end of the internship program at the center.



## General Conditions of the Internship Program

The general terms and conditions of the internship agreement for the program are as follows:

**1. TUTOR:** During the Hybrid Master's Degree, students will be assigned with two tutors who will accompany them throughout the process, answering any doubts and questions that may arise. On the one hand, there will be a professional tutor belonging to the internship center who will have the purpose of guiding and supporting the student at all times. On the other hand, they will also be assigned with an academic tutor whose mission will be to coordinate and help the students during the whole process, solving doubts and facilitating everything they may need. In this way, the student will be accompanied and will be able to discuss any doubts that may arise, both clinical and academic.

**2. DURATION:** The internship program will have a duration of three continuous weeks, in 8-hour days, 5 days a week. The days of attendance and the schedule will be the responsibility of the center and the professional will be informed well in advance so that they can make the appropriate arrangements.

**3. ABSENCE:** If the students does not show up on the start date of the Hybrid Master's Degree, they will lose the right to it, without the possibility of reimbursement or change of dates. Absence for more than two days from the internship, without justification or a medical reason, will result in the professional's withdrawal from the internship, therefore, automatic termination of the internship. Any problems that may arise during the course of the internship must be urgently reported to the academic tutor.

**4. CERTIFICATION:** Professionals who pass the Hybrid Master's Degree will receive a certificate accrediting their stay at the center.

**5. EMPLOYMENT RELATIONSHIP:** the Hybrid Master's Degree shall not constitute an employment relationship of any kind.

**6. PRIOR EDUCATION:** Some centers may require a certificate of prior education for the Hybrid Master's Degree. In these cases, it will be necessary to submit it to the TECH internship department so that the assignment of the chosen center can be confirmed.

**7. DOES NOT INCLUDE:** The Hybrid Master's Degree will not include any element not described in the present conditions. Therefore, it does not include accommodation, transportation to the city where the internship takes place, visas or any other items not listed.

However, students may consult with their academic tutor for any questions or recommendations in this regard. The academic tutor will provide the student with all the necessary information to facilitate the procedures in any case.

07

# Where Can I Do the Clinical Internship?

TECH offers the opportunity to carry out this internship program in companies that have experience and work teams specialized in Multimedia Design. With this combination, this academic institution seeks to provide students with an enriching professional experience that will boost their careers.





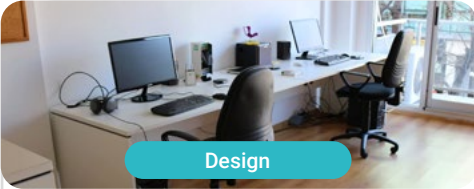
“

*You are closer to getting the boost you want in your professional career. Enroll now in this Hybrid Master's Degree in Multimedia Design"*





The student will be able to complete the practical part of this Hybrid Master's Degree at the following centers:



Design

**Buppa**

Country	City
Argentina	Autonomous City of Buenos Aires

Address: Palpa 3088, piso 1 Ciudad Autónoma de Buenos Aires


Digital marketing and communication studio

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**Related internship programs:**

- Graphic Design
- Multimedia Design





Design

**Grupo Fórmula**

Country	City
Mexico	Mexico City

Address: Cda. San Isidro 44, Reforma Soc,  
Miguel Hidalgo, 11650 Ciudad de México, CDMX

Leading company in multimedia communication  
and content generation

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**Related internship programs:**

- Graphic Design
- People Management



*Take advantage of this opportunity to surround yourself with expert professionals and benefit from their work methodology"*



08

# 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.*



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

## 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 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

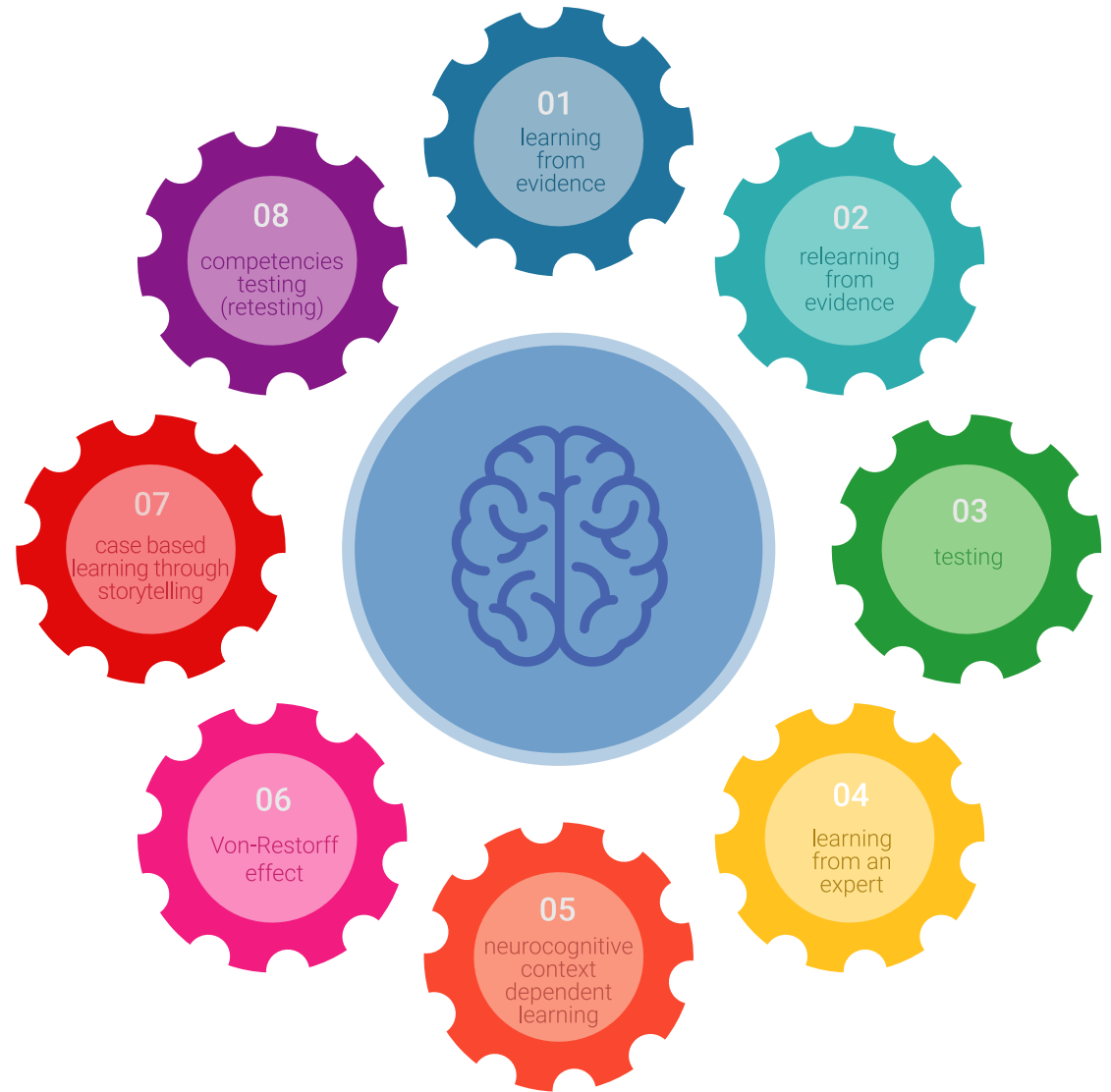
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

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.*

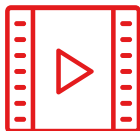
From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain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



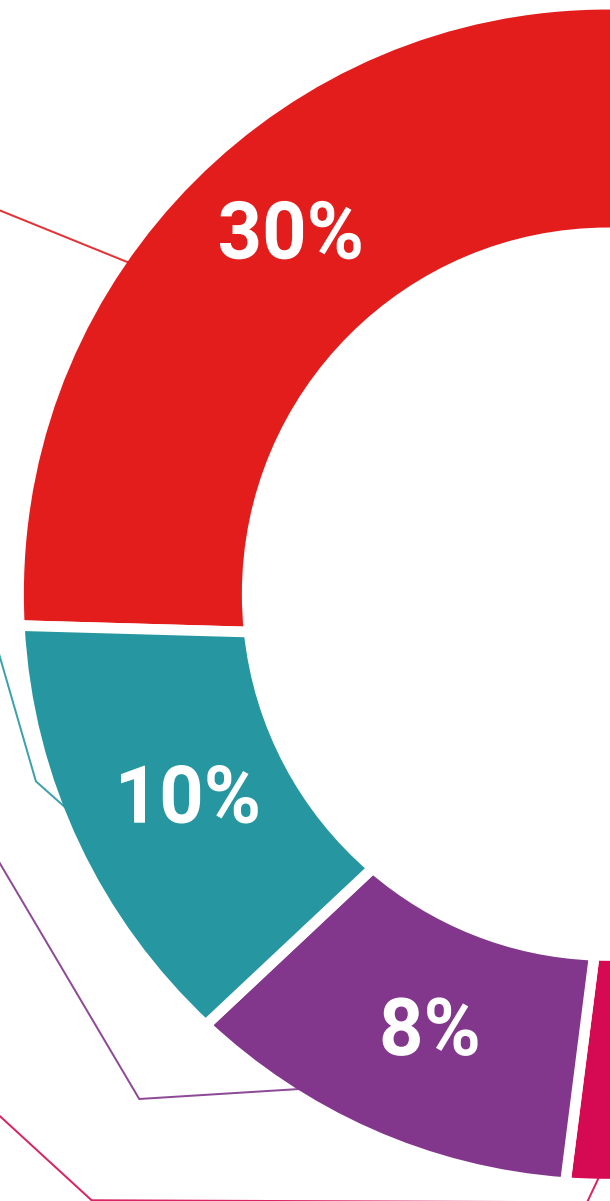
### Practising Skills and Abilities

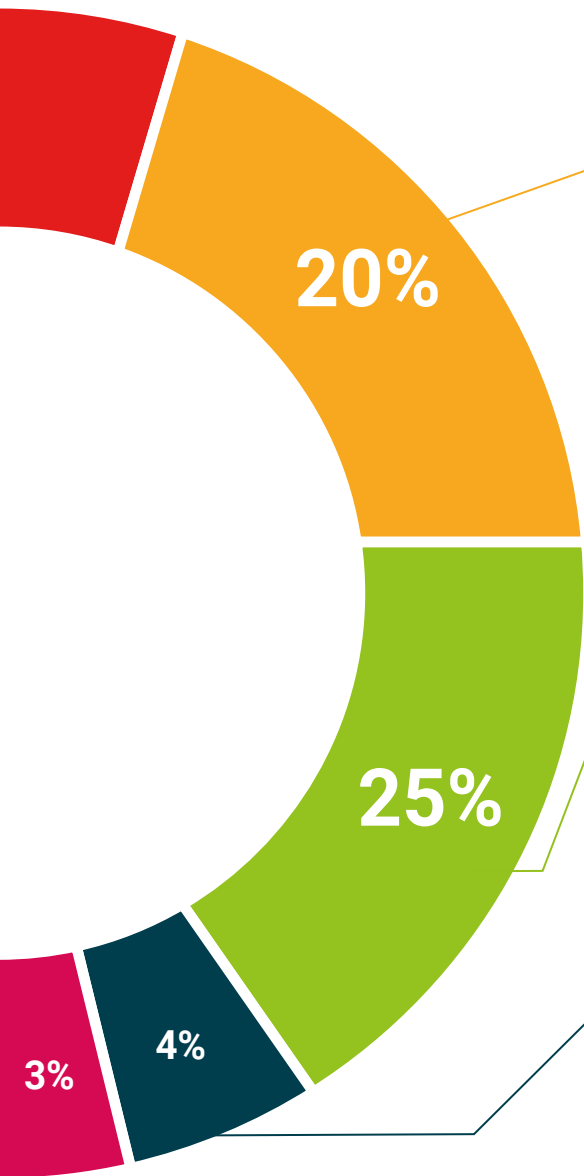
They will carry out activities to develop specific competencies and skills in each thematic area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



### 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.



09

# Certificate

The Hybrid Master's Degree in Multimedia Design guarantees, in addition to the most rigorous and updated training, access to a Hybrid 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 **Hybrid Master's Degree diploma in 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.

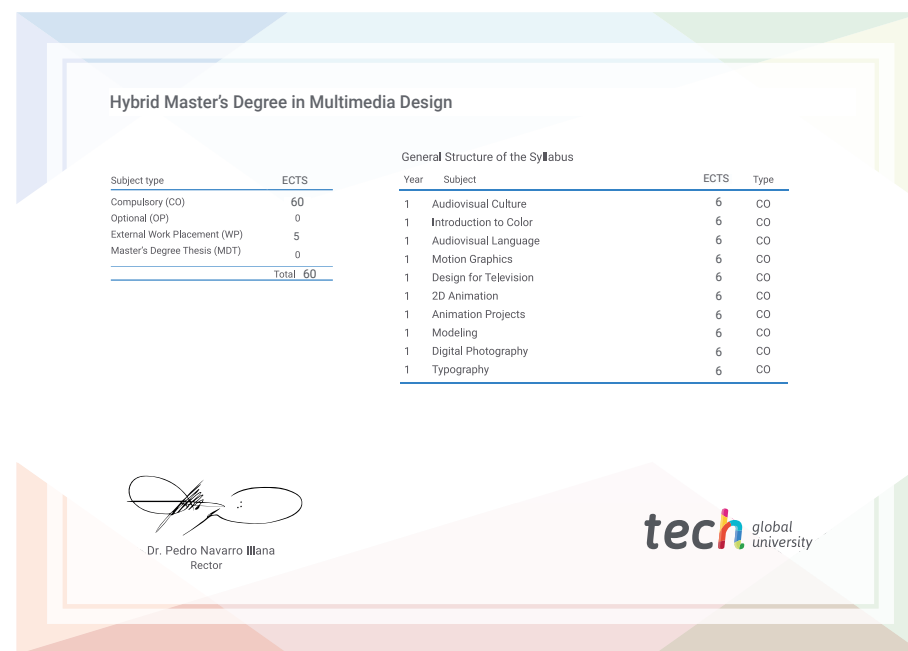
Title: **Hybrid Master's Degree in Multimedia Design**

Course Modality: **Hybrid (Online + Internship)**

Duration: **12 months**

Certificate: **TECH Global University**

Recognition: **60 + 5 ECTS Credits**



\*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.

future  
health confidence people  
education information tutors  
guarantee accreditation teaching  
institutions technology learning  
community commitment  
personalized service innovation  
knowledge present quality  
development languages  
classroom



## Hybrid Master's Degree Multimedia Design

Modality: Hybrid (Online + Internship)

Duration: 12 months

Certificate: TECH Global University

60 + 5 ECTS Credits

# Hybrid Master's Degree Multimedia Design

