

Master's Degree

Multimedia Design





Master's Degree Multimedia Design

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

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



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01

Introduction

Multimedia Design is here to stay. And with it, the need for professionals to recycle or specialize in all technical, aesthetic and communicative aspects of this type of development in constant evolution. This complete program will show how to carry out a quality multimedia project, from the moment a small idea is born, to its publication and diffusion. With the quality of a top level program.





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Learn how to turn ideas into multimedia projects of impact and notoriety with the most up to date knowledge of this sector in a convenient and flexible Master's Degree"

Through an exclusive methodology, this Master's Degree will take you into the territory of audiovisual culture. The graphic design professional needs to know the audiovisual phenomena that move in the same paradigms as graphic communication. The influence of some media on others, the different combinations of media and the new graphic products that incorporate different techniques and approaches from other communicative areas are a knowledge that will open new lines of thought and work.

In this sense, having knowledge in all possible aspects of work is a window to very interesting possibilities and exploratory paths.

Therefore, this program will address the aspects that a designer needs to know to plan, develop and finalize any audiovisual project. An educational path that will scale the student's skills to help them achieve the challenges of a top professional.

Multimedia Design is presented as a viable option for a professional who decides to work independently but also to be part of any organization or company. An interesting avenue of professional development that will benefit from the specific knowledge that we now make available to you in this program.

This **Master's Degree in Multimedia Design** contains the most complete and up to date educational program on the university scene. The most important features of the program include:

- » Development of a large number of case studies presented by experts
- » Graphic, schematic, and highly practical contents
- » The latest developments and cutting-edge advances in this area
- » Practical exercises where the self evaluation process can be carried out to improve learning
- » Innovative and highly efficient methodologies
- » Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- » Availability of content from any fixed or portable device with internet connection



This program will allow you to enhance your skills and update your knowledge in Multimedia Design"

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A complete and up to date Master's Degree that will allow you to know all the tools you need to develop multimedia projects, with a clear vision in the practical learning of its use"

The development of this program is focused on practicing the proposed theoretical learning. Through the most effective teaching systems, proven methods imported from the most prestigious universities in the world, the student will be able to acquire new knowledge in an eminently practical way. In this way, TECH strives to convert effort into real and immediate skills.

The online system is another of the strengths of the educational program. With an interactive platform that has the advantages of the latest technological developments, the most interactive digital tools are made available. In this way, it is possible to offer a way of learning that is totally adaptable to your needs, so that you can perfectly combine this program with your personal or working life.

Boost your profession by incorporating the professional's perspective, through a complete program designed to teach you how to turn ideas into projects.

A program created to allow you to implement the acquired knowledge almost immediately in your daily practice.



02

Objectives

With this Master's Degree, the student will learn to develop a complete Multimedia Design project, promoting creative thinking and providing it with solvency through the specific knowledge of the demands that the sector imposes on its professionals.



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You will learn how to decide to express ideas using the most appropriate media in each case to give your multimedia designs the best chance of success"



General Objectives

- » Develop a complete Multimedia Design project
- » Determine the appropriate materials 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

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An opportunity created for professionals who are looking for an intensive and effective course with which to take a significant step in their profession”





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 ability to observe, organize, discriminate and manage color
- » Apply the psychological and semiotic foundations of color in design
- » Capture, manipulate and prepare color for use in physical and virtual media
- » Acquire the ability to formulate independent judgments by means of 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
- » Get started in the world of graphic composition for television by means of *After Effects*
- » Integrate *After Effects* design into various 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. 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 syntactic principles of graphic language and apply its rules to clearly and accurately describe objects and ideas
- » Know the origin of letters and their historical importance
- » Recognize, study and coherently apply typography to graphic processes
- » Know and apply the aesthetic foundations of typography
- » Know how to analyze the arrangement of texts in the design object
- » Be able to carry out professional work based on typographic composition



An opportunity created for professionals who are looking for an intensive and effective program with which to take a significant step forward in the practice of their profession"

03 Skills

This Master's Degree in Multimedia Design has been created as a high educational tool for the professional. Its intensive program will educate you to be able to work in all areas related to this sector with the confidence of an expert in the field.

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Fully responsive and
mobile optimized



Design directly on
the cloud from
anywhere



Very easy to set up





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This Master's Degree will provide you with the essential personal and professional skills to intervene in all areas of Multimedia Design with quality and safety"

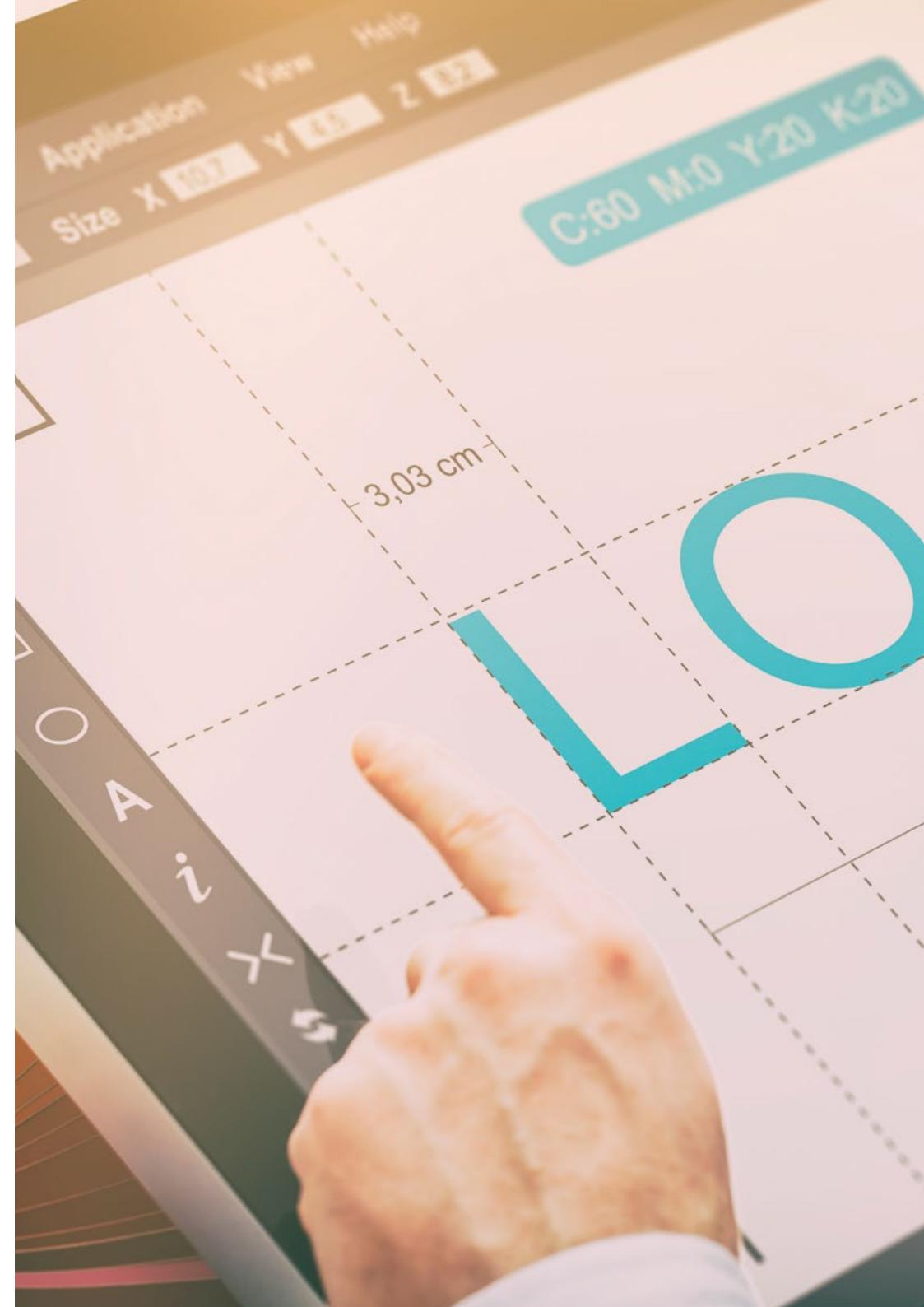


General Skills

- » Create multimedia projects in any communicative context
- » Analyze the appropriateness of different approaches
- » Impact the target audience in an efficient way
- » Control the internal and external production processes of the produced pieces

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Enroll in the best Master's Degree program in Multimedia Design in the current university panorama”





Specific Skills

- » Describe the characteristics and influences of the audiovisual culture
- » Handle 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 typographies

04

Structure and Content

In this Master's Degree, you will find all the theoretical and practical content you need to address each of the situations that the development of multimedia projects requires from the professional. With the study of the most appropriate tools and techniques for each project, you will be given a boost that will turn creativity into monetizable and appreciable realities for any company in the sector.



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A complete journey of professional growth that will bring you up to date on everything the Multimedia Design professional needs to master to excel in their profession"

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
 - 1.2.1. 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 VJs
- 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. The Documentary Film
 - 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 Synesthesia
 - 2.1.3. Color Attributes
 - 2.1.4. Pigments and Dyes
- 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 Derivatives
 - 2.2.4. Chromatic Relations: Harmony and Contrast
- 2.3. Color Psychology
 - 2.3.1. Construction of the Meaning of a Color
 - 2.3.2. The Emotional Load
 - 2.3.3. Denotative and Connotative Value
 - 2.3.4. Emotional Marketing The Color Load
- 2.4. Color Theory
 - 2.4.1. A Scientific Theory Isaac Newton
 - 2.4.2. Goethe's Color Theory
 - 2.4.3. Joining in Goethe's Color Theory
 - 2.4.4. Color Psychology According to Eva Heller
- 2.5. Insisting on Color Classification
 - 2.5.1. The Double Cone of Guillermo Ostwald
 - 2.5.2. Albert Munsell's Solid
 - 2.5.3. The Alfredo Hickethier Cube
 - 2.5.4. The CIE Triangle (Commission Internationale de l'Eclairage)
- 2.6. The Individual Study of Colors
 - 2.6.1. White and Black
 - 2.6.2. Neutral Colors The Grayscale
 - 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. The Bauhaus and Its Artists
 - 2.8.2. Gestalt Theory in the Service of Color
 - 2.8.3. Josef Albers The Color Interaction
 - 2.8.4. Murakami, the Connotations of the Absence of Color
- 2.9. Color in the Design Project
 - 2.9.1. Pop Art. Color of Cultures
 - 2.9.2. Creativity and Color
 - 2.9.3. Contemporary Artists
 - 2.9.4. Analysis from Different Viewpoints 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. The Weather
 - 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. The 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 The 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. The 20s: *Rubber House*
 - 4.3.2. The 40s: Preston Blair
 - 4.3.3. The 50s and 60s: *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 the *Animatic*
- 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 Workspace
 - 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 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. The 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 DESIGN

1. 3D in video games: why is it important?
 - 1.1. History of computer 3D
 - 1.2. Implementation of 3D in video games
 - 1.3. Techniques for optimizing 3D in video games
 - 1.4. Interaction between graphics software and video game engines
2. 3D modeling: Maya
 - 2.1. Maya philosophy
 - 2.2. Maya capabilities
 - 2.3. Projects created with Autodesk Maya
 - 2.4. Introduction to modeling, rigging, and texturing tools
3. 3D modeling: Blender
 - 3.1. Blender philosophy
 - 3.2. Past, present, and future
 - 3.3. Projects created with Blender
 - 3.4. Blender Cloud
 - 3.5. Introduction to modeling, rigging, and texturing tools
4. 3D modeling: Zbrush
 - 4.1. Zbrush philosophy
 - 4.2. Integrating Zbrush into a production pipeline
 - 4.3. Advantages and disadvantages compared to Blender
 - 4.4. Analysis of designs created in ZBrush
5. 3D texturing: Substance Designer
 - 5.1. Introduction to Substance Designer
 - 5.2. Substance Designer philosophy
 - 5.3. Substance Designer in video game production
 - 5.4. Interaction between Substance Designer and Substance Painter
6. 3D Texturing: Substance Painter
 - 6.1. What is Substance Painter used for?
 - 6.2. Substance Painter and its standardization
 - 6.3. Substance Painter in stylized texturing
 - 6.4. Substance Painter in realistic texturing
 - 6.5. Analysis of textured models
7. 3D Texturing: Substance Alchemist
 - 7.1. What is Substance Alchemist?
 - 7.2. Substance Alchemist Workflow
 - 7.3. Alternatives to Substance Alchemist
 - 7.4. Project Examples
8. Rendering: Texture Mapping and Baking
 - 8.1. Introduction to Texture Mapping
 - 8.2. UV mapping
 - 8.3. UV optimization
 - 8.4. UDIMs
 - 8.5. Integration with texturing software
9. Rendering: Advanced lighting
 - 9.1. Lighting techniques
 - 9.2. Contrast balance
 - 9.3. Color balance
 - 9.4. Lighting in video games
 - 9.5. Resource optimization
 - 9.6. Pre-rendered lighting VS Real-time lighting
10. Rendering: Scenes, Render Layers, and Passes
 - 10.1. Use of scenes
 - 10.2. Usefulness of Render Layers
 - 10.3. Usefulness of Passes
 - 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. Sequence, Contrast, Shape and Counter-Shape
 - 10.1.4. Relationship and Differences between Typography, Calligraphy and *Lettering*
- 10.2. The Multiple Origin 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 Typographers
 - 10.3.2. The Industrial Revolution: Lithography
 - 10.3.3. Modernism: The Beginnings of Commercial Typography
 - 10.3.4. The Avant-Gardes
 - 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. The Swiss School
- 10.5. Current Typography
 - 10.5.1. 1960-1970, Precursors of the Uprising
 - 10.5.2. Postmodernity, Deconstructivism and Technology
 - 10.5.3. Where Is Typography Heading?
 - 10.5.4. Trend-Setting Typefaces





- 10.6. The Typographic Form I
 - 10.6.1. Letter Anatomy
 - 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, Client or Designer?
- 10.8. Typographic Correction Text Composition
 - 10.8.1. Space between Letters *Tracking* and *Kerning*
 - 10.8.2. Space between Words The Quad
 - 10.8.3. Line Spacing
 - 10.8.4. The Body of the Letter
 - 10.8.5. Text Attributes
- 10.9. Drawing the Letters
 - 10.9.1. The Creative Process
 - 10.9.2. Traditional and Digital Materials
 - 10.9.3. The Use of the Graphics Tablet and the Ipad
 - 10.9.4. Digital Typography: Outlines and Bitmaps
- 10.10. Typographic Posters
 - 10.10.1. Calligraphy as a Basis for Letter Drawing
 - 10.10.2. How to Create an Impactful Typesetting?
 - 10.10.3. Visual References
 - 10.10.4. Sketching Phase
 - 10.10.5. Project

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.



66

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

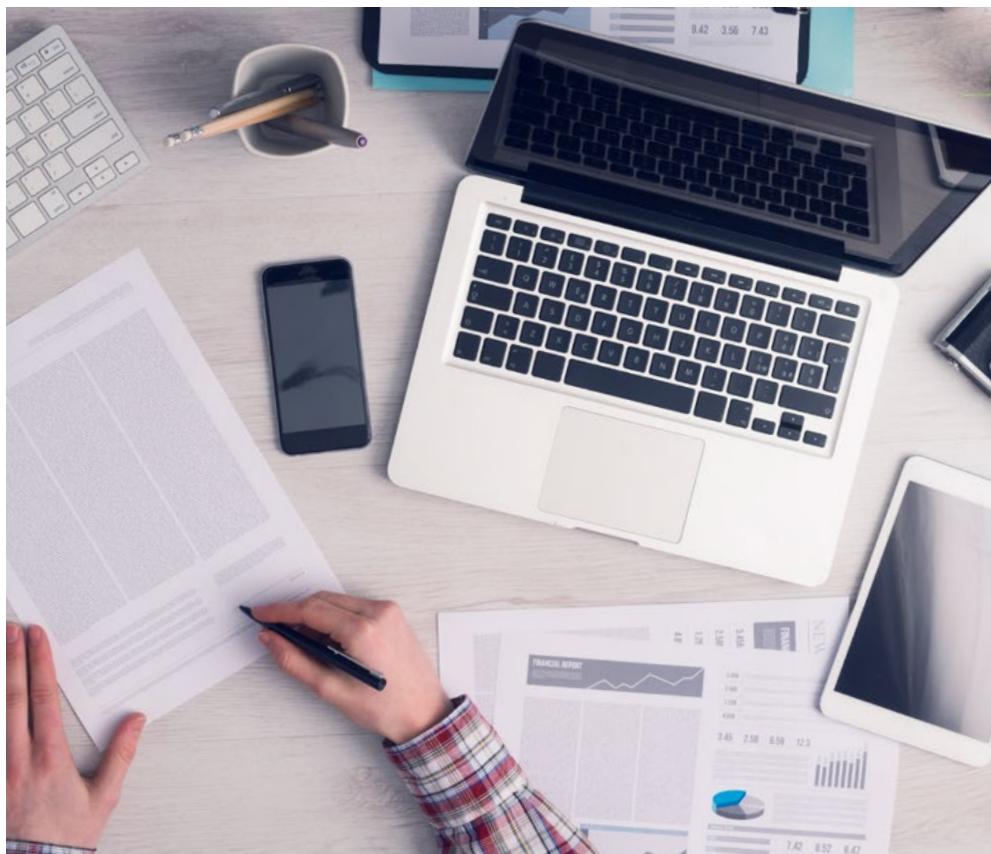
Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

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.



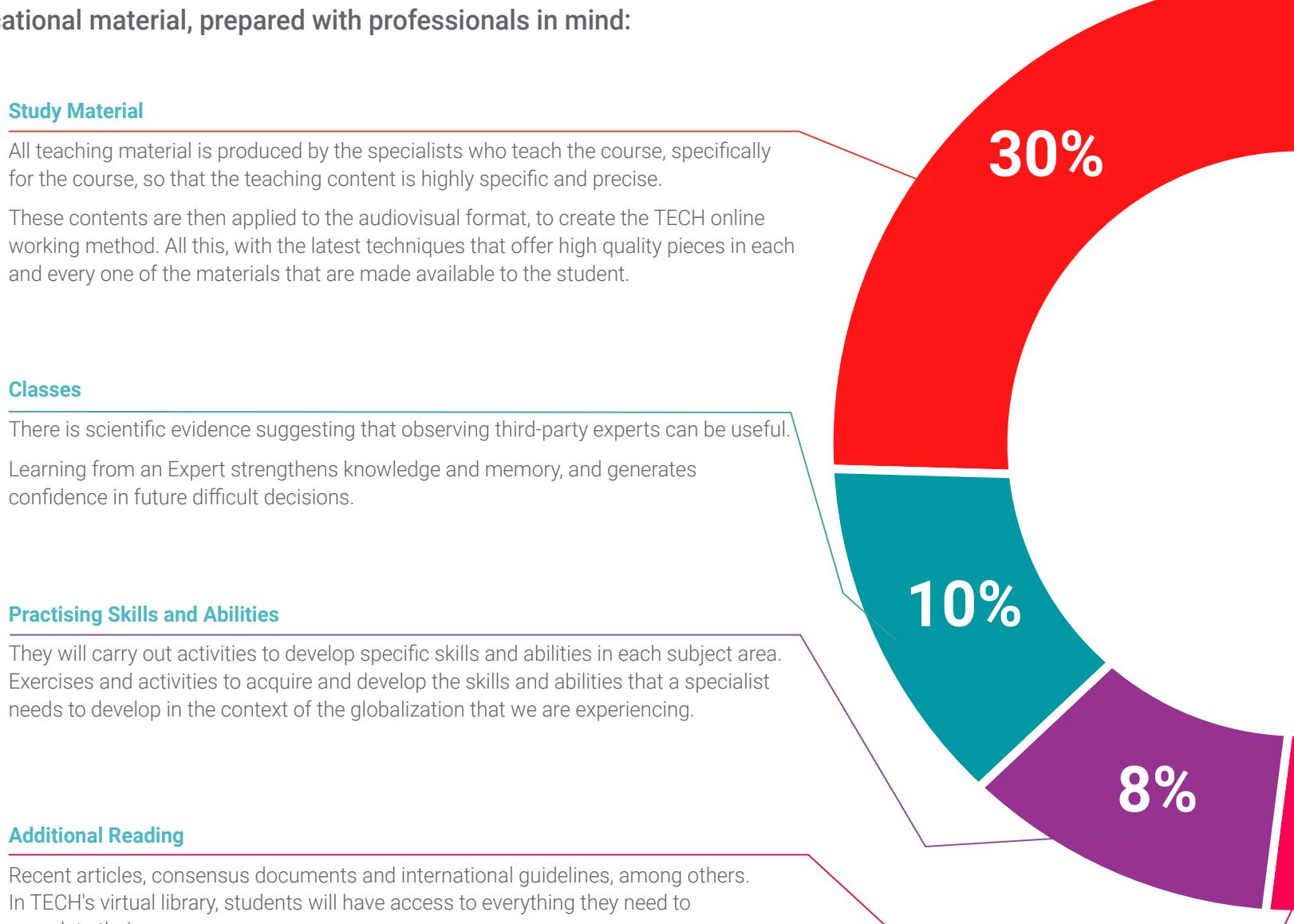
Practising Skills and Abilities

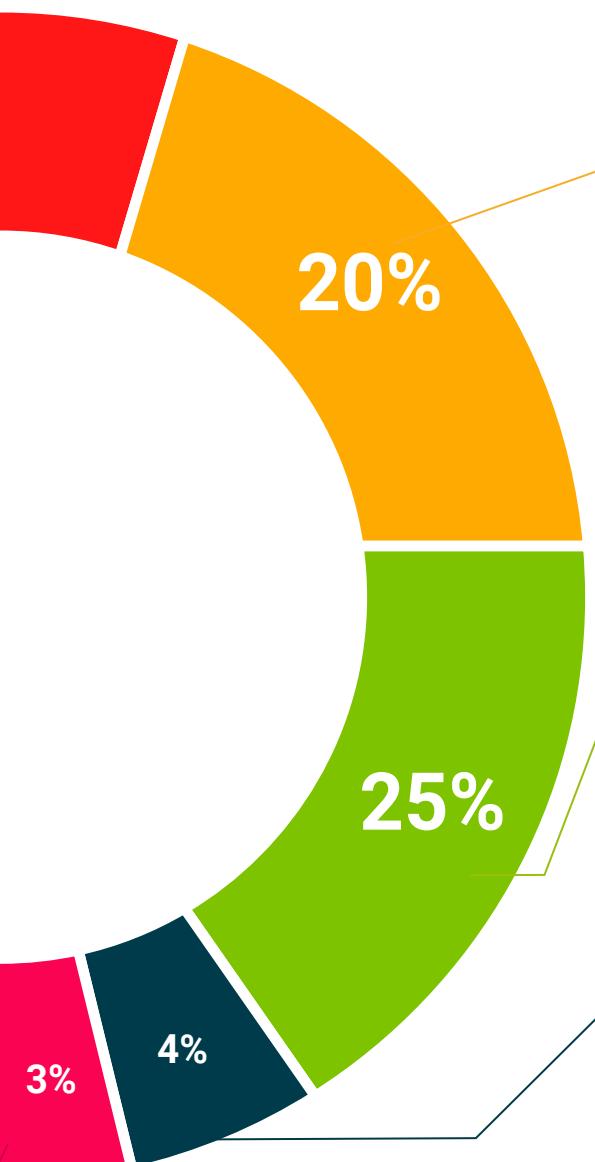
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



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

This Master's Degree Multimedia Design guarantees students, in addition to the most rigorous and up to date education, access to a 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 **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.



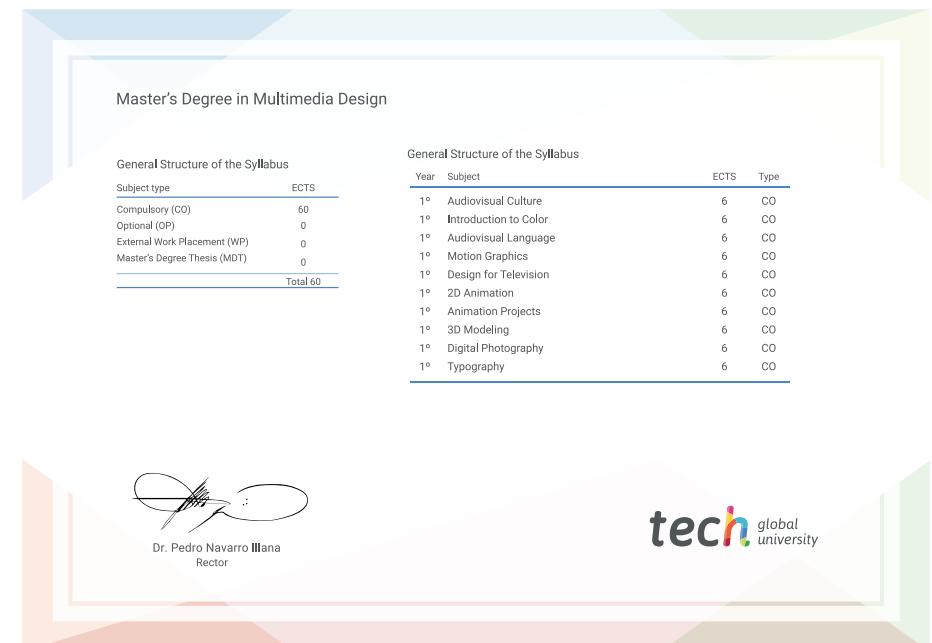
This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

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

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**





Master's Degree Multimedia Design

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Master's Degree

Multimedia Design

