

Professional Master's Degree Multimedia Design





Professional 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/information-technology/professional-master-degree/master-multimedia-design

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01

Introduction

Multimedia Design is here to stay. With it, the need for professionals to update or educate themselves in all the technical, aesthetic and communicative aspects of this type of constantly evolving development. This comprehensive program will show you how to create a quality multimedia project, from the seed of a small idea to its publication and dissemination. With the quality of a top-level program.





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Learn how to turn ideas into impactful and notorious multimedia projects, with the most up-to-date knowledge of this sector in a comfortable and flexible program"

Through an exclusive methodology this Professional Master's Degree will take you into the territory of audiovisual culture. Graphic design professionals need to know the audiovisual phenomena that move in the same paradigms of 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 gateway to very interesting possibilities and new avenues to explore.

Therefore, this program will address the aspects that a designer needs to know to plan, develop and finalize any audiovisual project. A formative program that will help students to achieve success in the challenges of a first-class 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 **Professional Master's Degree in Multimedia Design** contains the most complete and up-to-date program on the market. The most important features 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 field
- ♦ Practical Exercises where the Self-assessment Process can be Carried Out in Order to Improve Learning
- ♦ Innovative and highly efficient methodologies
- ♦ 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



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 program that will allow you to learn all the tools you need to develop multimedia projects, with a clear vision in the practical learning of its use"

The Development of this Course is Focused on the Practice of the Proposed Theoretical Learning Through the most effective teaching systems, proven methods imported from the most prestigious universities in the world, you will be able to acquire new knowledge in a practical way. In this way, TECH strives to convert its efforts into real and immediate competencies.

The online system is another strength of the educational program. With an interactive platform that has the advantages of the latest technological developments, the most interactive digital tools made available. This way, it is possible to offer a way of learning that is totally adaptable to students' needs, so they can perfectly combine this program with their 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 training program created to allow you to implement your acquired knowledge into your daily practice in an almost immediate way.



02 Objectives

With this Professional Master's Degree, students will learn to develop a complete Multimedia Design project, promoting creative thinking and providing it with confidence 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 tools for its development
- ♦ Define the ideal techniques for each graphic communicative situation
- ♦ Perform the whole process of creating pieces and adapting them to different formats



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





Specific Objectives

Module 1. Audiovisual Culture

- ♦ Analyze the evolution of audiovisual media and its impact on society
- ♦ Understand the theoretical foundations of visual and narrative language in audiovisual production
- ♦ Identify key elements of aesthetics and composition in multimedia productions
- ♦ Explore the influence of technology on the transformation of audiovisual content

Module 2. Introduction to Color

- ♦ Understand the fundamentals of color theory and its application in digital design
- ♦ Learn the psychology of color and its impact on visual perception
- ♦ Apply effective color combinations in audiovisual and multimedia projects
- ♦ Analyze the use of color across different digital media and formats

Module 3. Audiovisual Language

- ♦ Identify narrative and structural principles in audiovisual production
- ♦ Explore the use of shots, framing, and camera movements in visual communication
- ♦ Analyze the relationship between sound and image in creating audiovisual meaning
- ♦ Apply editing and montage concepts in the creation of multimedia pieces

Module 4. Motion Graphics

- Understand the principles of motion graphic design and its multimedia applications
- Apply animation and visual effects techniques to dynamic graphic projects
- Explore specialized motion graphics tools and software
- Create impactful audiovisual compositions by integrating animated graphics

Module 5. Design for Television

- Analyze the specific requirements of graphic design for television
- Develop visual identities adapted to television industry standards
- Apply animation and graphics techniques for live and recorded broadcasts
- Optimize the visual presentation of TV content through digital design

Module 6. 2D Animation

- Explore the principles of traditional animation and their digital application
- Use specialized software to create 2D animated characters and scenes
- Apply frame-by-frame and interpolation animation techniques
- Design smooth and expressive animated sequences for various formats

Module 7. Animation Projects

- Manage the development process of an animation project from concept to production
- Apply collaborative methodologies in digital animation environments
- Integrate visual, audio, and narrative elements into complex animations
- Evaluate the technical and artistic feasibility of animation projects



- ◆ Understand the fundamentals of 3D modeling and its application in digital environments
- ◆ Use modeling software to create 3D characters, environments, and objects
- ◆ Apply texturing and lighting techniques to enhance realism in 3D models
- ◆ Integrate 3D models into audiovisual productions and video games

- ◆ Master the principles of digital photography and their application in multimedia projects
- ◆ Use editing tools and techniques to enhance the visual quality of images
- ◆ Explore photographic composition as a key element in visual storytelling
- ◆ Apply lighting and color in photo capture and postproduction

- ◆ Understand the importance of typography in graphic and multimedia design
- ◆ Apply principles of legibility and visual hierarchy in audiovisual projects
- ◆ Explore typographic design and animation for motion graphics
- ◆ Effectively integrate typography into digital and audiovisual pieces

03 Skills

This Professional Master's Degree in Multimedia Design has been created as a high qualification tool for professionals, which will prepare them to be able to work in all fields related to this sector with the confidence of an area expert.

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beautiful website

Browse our 1000s of templates and choose one

Start Now



Fully responsive and
mobile optimized



Design directly on
the cloud from
anywhere



Very easy to set up



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This Professional Master's Degree will provide you with the essential personal and professional skills to intervene in all fields of Multimedia Design, with quality and confidence”



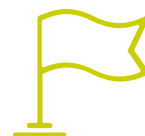
General Skills

- ♦ Create multimedia projects in any communicative context
- ♦ Analyze the co-existence of different plans
- ♦ Efficiently make an impact on target audiences
- ♦ Control the internal and external production processes of the pieces produced

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





Specific Skills

- ◆ Describe the characteristics and influences of the audiovisual culture
- ◆ Manage colors in their graphic application
- ◆ Use audiovisual language(s)
- ◆ Create graphic animations
- ◆ Create 2D animations
- ◆ Develop an animation project
- ◆ Make a 3D model
- ◆ Know how to work with digital photography in all its aspects
- ◆ Efficiently use different typographs

04

Structure and Content

In this Professional 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 professionals. With the study of the most appropriate tools and techniques for each project, you will be given a boost that will turn creativity into saleable 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
 - 1.2.4. 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. White and Black
 - 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. 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. Characteristics
 - 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 Layouts ?
 - 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 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 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. 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. Result Analysis

Module 8. Modeling

- 8.1. 3D in Video Games, Why is it Important?
 - 8.1.1. History of Computer 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 Graphics Software and Game Engines
- 8.2. 3D Modeling: Maya
 - 8.2.1. Maya's Philosophy
 - 8.2.2. Maya's Capabilities
 - 8.2.3. Projects Carried out with Autodesk Maya
 - 8.2.4. Introduction to Modeling Tools, Rigging, Texturing, etc.





- 8.3. 3D Modeling: Blender
 - 8.3.1. Blender's Philosophy
 - 8.3.2. Past, Present and Future
 - 8.3.3. Projects Made with Blender
 - 8.3.4. Blender Cloud
 - 8.3.5. Introduction to Modeling Tools, Rigging, Texturing, etc.
- 8.4. 3D Modeling: Zbrush
 - 8.4.1. Zbrush's Philosophy
 - 8.4.2. Integration of Zbrush into a Production Pipeline
 - 8.4.3. Advantages and Disadvantages Compared to Blender
 - 8.4.4. Analysis of Designs Made in ZBrush
- 8.5. 3D Texturing: Substance Designer
 - 8.5.1. Introduction to Substance Designer
 - 8.5.2. Substance Designer Philosophy
 - 8.5.3. Substance Designer in Video Game Production
 - 8.5.4. Substance Designer and Substance Painter Interaction
- 8.6. 3D Texturing: Substance Painter
 - 8.6.1. What Is Substance Painter Used For?
 - 8.6.2. Substance Painter and its Standardization
 - 8.6.3. Substance Painter in Stylized Texturing
 - 8.6.4. Substance Painter in Realistic Texturing
 - 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. Examples of Projects
- 8.8. Rendering: Texture Mapping and Baking
 - 8.8.1. Introduction to Texture Mapping
 - 8.8.2. UVs Mapping

- 8.8.3. Optimization of UVs
- 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 Balance
 - 8.9.3. Color Balance
 - 8.9.4. Lighting in Video Games
 - 8.9.5. Resource Optimization
 - 8.9.6. Pre-Rendered Lighting vs. Real-Time Lighting
- 8.10. Rendering: Scenes, Render Layers and Passes
 - 8.10.1. Use of Scenes
 - 8.10.2. Render Layers Utility
 - 8.10.3. Passes Utility
 - 8.10.4. Integrating Passes into 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 to the Revolution
 - 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. Typeface 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 Graphics 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

05 Methodology

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

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



“

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

Case Study to contextualize all content

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

“

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



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



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 has been the most widely used learning system among the world's leading Information Technology schools for as long as they have existed. 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 that you are presented with in the case method, an action-oriented learning method. Throughout the course, students 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 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.



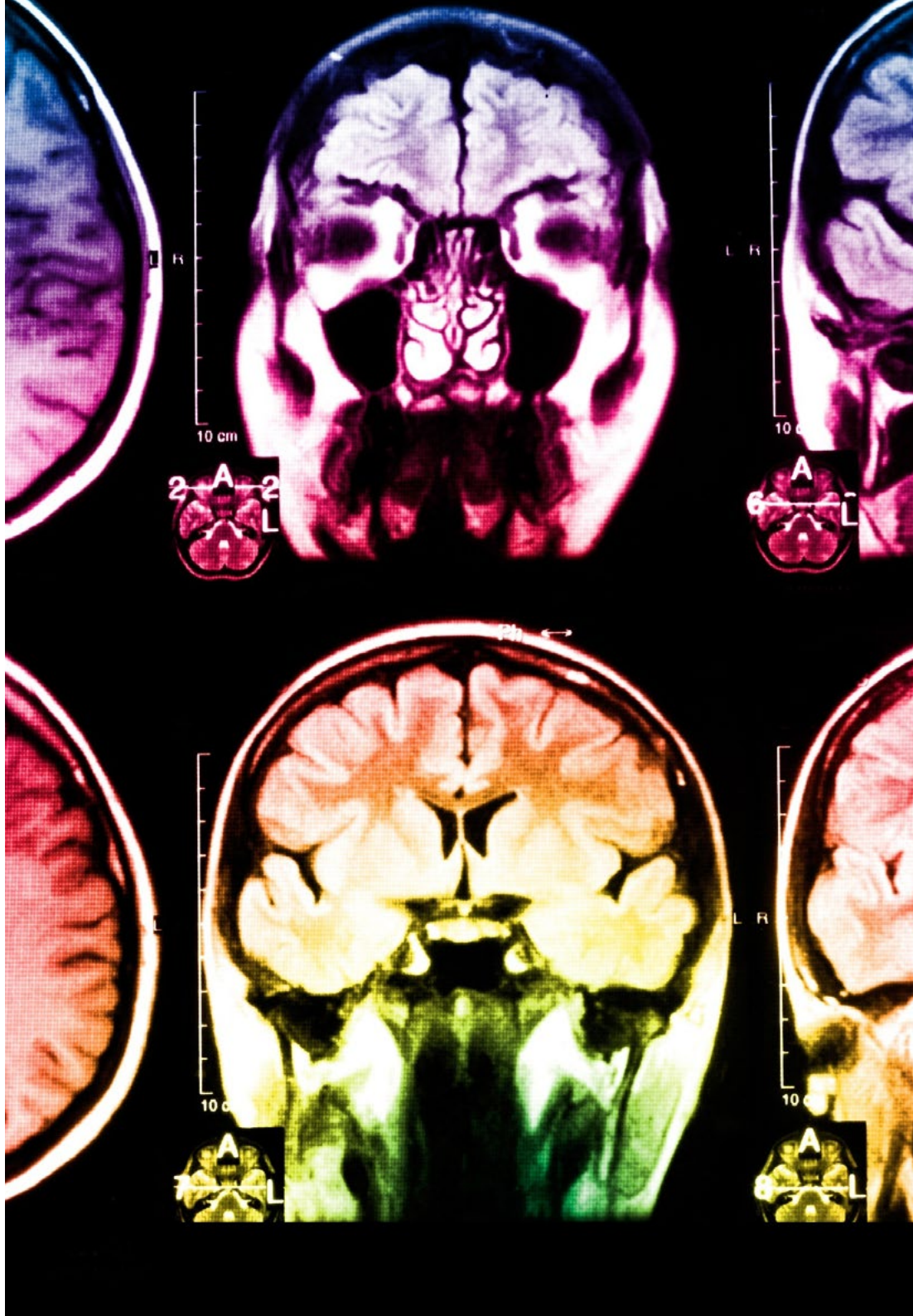
In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

This methodology has 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, and financial markets and 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 adapted in audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high-quality pieces in each and every one of the materials that are made available to the student.



Classes

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

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



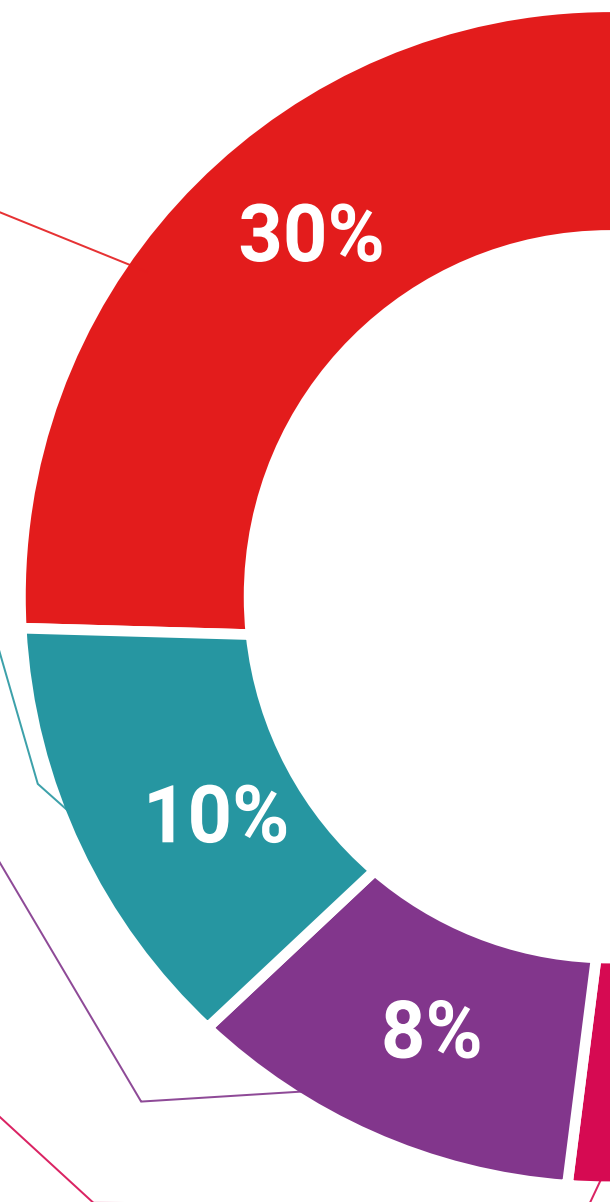
Practising Skills and Abilities

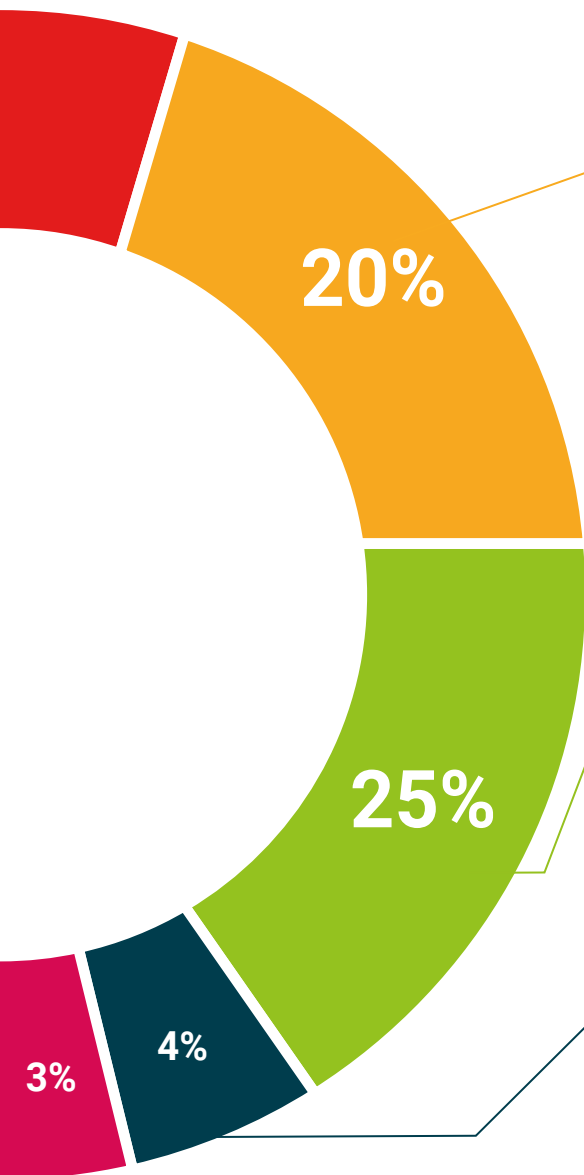
They will carry out activities to develop specific competencies and skills in each thematic area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

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





Case Studies

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



Interactive Summaries

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

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



Testing & Retesting

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



06 Certificate

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

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**





Professional Master's Degree

Multimedia Design

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

Professional Master's Degree Multimedia Design