

# Advanced Master's Degree

## Digital Art for Video Games





## Advanced Master's Degree Digital Art for Video Games

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: [www.techtute.com/in/videogames/advanced-master-degree/advanced-master-degree-digital-art-video-games](http://www.techtute.com/in/videogames/advanced-master-degree/advanced-master-degree-digital-art-video-games)

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# 01

# Introduction

Today, video games require eye-catching art to stand out in an increasingly saturated market. Creatives and art directors play a crucial role, having to adapt to the new tools and technologies, such as Virtual Reality, that are constantly emerging. In this context, TECH has developed this complete program focused on Digital Art for Video Games. Students will acquire key skills to work in video games development studios at the highest level. Thus, they will delve into professional drawing, volume, aesthetics, color and anatomy, also analyzing the advanced use of tools such as 3ds Max, Blendero Unity. All this in a 100% online format, without face-to-face classes or fixed schedules.





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*Broaden your professional horizons and perfect your handling of Blender, 3ds Max, Zbrush and other key tools in your career as a digital artist”*

The digital entertainment industry has experienced exponential growth in recent years, especially in the creation of video games. This phenomenon has generated a great demand for professionals specialized in digital art for video games, able to design characters, environments, objects and scenarios that meet the demands of the industry and provide an unforgettable gaming experience to the user.

In this context, TECH has developed this Advanced Master's Degree in Digital Art for Video Games, with the aim of comprehensively training professionals for this constantly evolving industry. Students enrolled in this program will have the opportunity to acquire a wide range of skills and knowledge in the field of digital art, and will be trained to work in high-level video game development studios.

During the program, students will delve into key areas such as professional drawing, volume, aesthetics, color, character and scenario design, and anatomy. They will also study industry programs and tools, such as Photoshop, Clip Studio Paint and Procreate, mastering all their intricacies. They will also have the opportunity to develop teamwork skills, project analysis and visual narrative, with the aim of being prepared to make a significant leap in the labor market.

A relevant aspect of the program is its 100% online format, which allows students to access content from anywhere and at any time. This will provide them with greater flexibility and freedom to adjust the teaching to their schedules and personal needs, without having to sacrifice any of their own responsibilities.

This **Advanced Master's Degree in Digital Art for Video Games** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ The development of case studies presented by experts in artistic design for video games
- ♦ The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Practical exercises where self-assessment can be used to improve learning
- ♦ Special emphasis on innovative methodologies in Creation and Models for Video Games
- ♦ 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



*Boost your creativity and develop your own artistic style, giving a noticeable boost to your portfolio, with this TECH Advanced Master's Degree"*

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*Explore the creative potential of the most striking virtual worlds, analyzing art in 2D, 3D and Virtual Reality"*

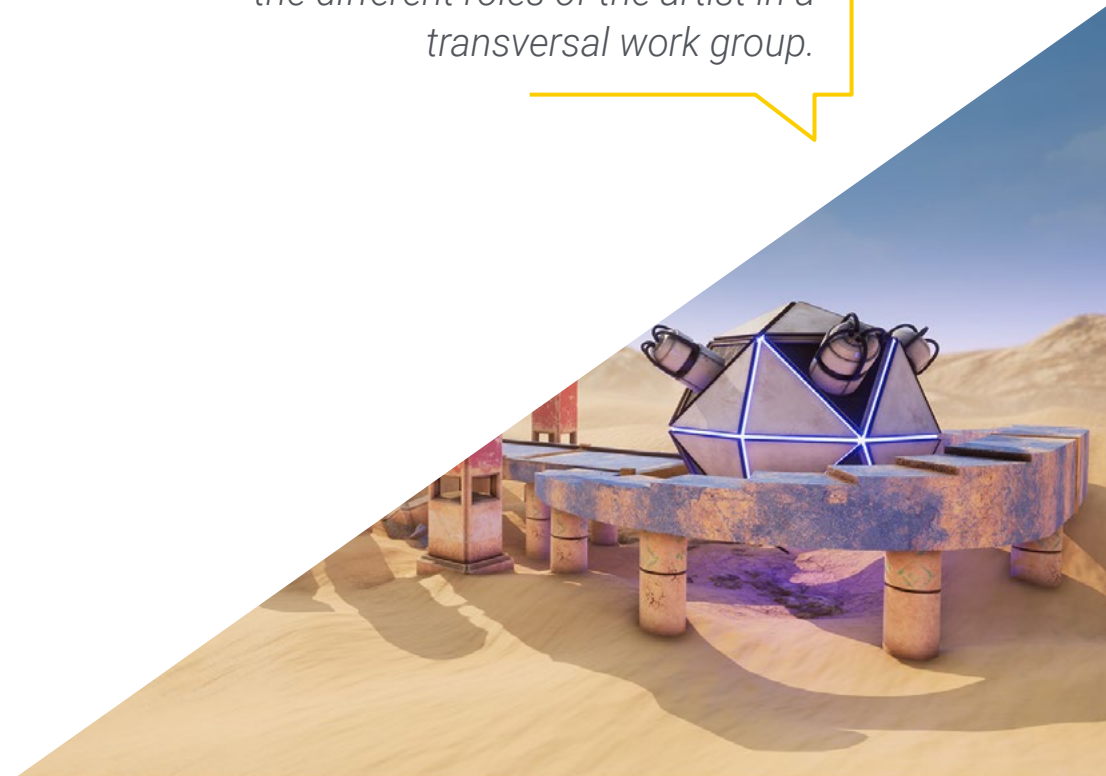
It includes in its teaching staff professionals belonging to the field of video games, who pour into this program the experience of their work, in addition to recognized specialists of reference societies and prestigious universities.

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

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

*Master professional drawing techniques, volume, aesthetics, color and anatomy for video game design with this Advanced Master's Degree.*

*Enroll now and discover the fundamentals of clothing and scenery design, integrating the different roles of the artist in a transversal work group.*



# 02 Objectives

This Advanced Master's Degree in Digital Art for Video Games, created by TECH, was designed with the primary objective of offering journalism professionals the specific tools that they can apply in their daily practice, providing them with advanced knowledge and skills that will be fundamental for their professional development. Undoubtedly, a unique study opportunity that will mark a before and after in your career, improving your employability and career advancement options.



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*Develop teamwork, project analysis and visual storytelling skills to make a significant leap in your career path in the video game industry"*



## General Objectives

- ◆ Develop professional quality works
- ◆ Create a specialized portfolio for the video game industry.
- ◆ Expand your knowledge of drawing
- ◆ Understand the functioning of the artistic industry in video games.
- ◆ Enhancing teamwork skills
- ◆ Analyze different positions in the industry
- ◆ Expand your knowledge of design
- ◆ Promote the presentation of works in a professional manner.
- ◆ Study technical artistic knowledge in depth
- ◆ Focus your career on getting your dream job
- ◆ Understand the advantages and constraints provided by Virtual Reality
- ◆ Develop high-quality hard surface modeling
- ◆ Create high-quality organic modeling
- ◆ Understand the principles of retopology
- ◆ Understand the principles of UVS
- ◆ Master Baking in Substance Painter
- ◆ Expertly manage layers
- ◆ Be able to create a dossier and submit works at a professional level, at the highest quality
- ◆ Make a conscious decision as to which programs best fit your Pipeline





## Specific Objectives

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### Module 1. Professional Drawing

- ◆ Know the main materials with which an artist works
- ◆ Learn how to make digital versus traditional sketches
- ◆ Study the simplification of complex geometric shapes
- ◆ Improve Line Drawing

### Module 2. Volume

- ◆ Study the differences between 2D and 3D in depth
- ◆ Develop knowledge in shadows in planes and anatomy
- ◆ Know the different types of shading according to the chosen style
- ◆ Know how to apply volume according to perspective and color

### Module 3. Esthetics

- ◆ Study the different styles and modern canons
- ◆ Study the stylization of the human being in depth
- ◆ Developing your own style
- ◆ Enhance the visual narrative of the works

### Module 4. Color

- ◆ Know the behavior of light and its propagation
- ◆ Assess the different aspects of light, shades, saturation and contrast
- ◆ Study the different techniques to apply color
- ◆ Know the importance of color in Art for Video Games

### Module 5. Programs in the Industry

- ◆ Study in depth the different programs currently used in the industry
- ◆ Know the differences between Photoshop, Clip Studio Paint and Procreate
- ◆ Master the Photoshop interface and tools
- ◆ Learn to digitize traditional media professionally

### Module 6. 2D in the Video Game Industry

- ◆ Analyze the state of the digital entertainment industry today
- ◆ Study the different types of artists in demand in the industry in depth
- ◆ Study the integration of the different roles of the artist in a transversal work group
- ◆ Recognize the importance of the art director in a video game project

### Module 7. Anatomy

- ◆ Study the Anatomy of Organic Forms
- ◆ Differentiate between the complex and simple skeleton
- ◆ Learn to avoid common mistakes when portraying a human face
- ◆ Know how to correctly apply color according to tones and shades on the human body

### Module 8. Develop Drawing

- ◆ Develop your own drawing techniques
- ◆ Create professional and effective work routines
- ◆ Know the techniques to get out of the comfort zone
- ◆ Know the communities to actively participate in them and seek feedback

### Module 9. Design in Video Games

- ◆ Devise artistic concepts for videogame design
- ◆ Learn how to professionally design characters and *Props*
- ◆ Know the basics of clothing and set design
- ◆ Analyze the work in order to know how to clean it and present it in an appropriate way

### Module 10. Art Industry for Videogames: Musts

- ◆ Know the must-haves of the videogame industry
- ◆ Create a portfolio in different languages
- ◆ Have a presence on industry-relevant websites and social networks
- ◆ Know how to work remotely and the discipline required to maintain professionalism

### Module 11. The Project and the Unity Graphics Engine

- ♦ Develop a VR project
- ♦ Delve into Unity for VR
- ♦ Import textures and implement the necessary materials efficiently
- ♦ Create realistic and optimized lighting

### Module 12. Blender

- ♦ Develop procedural materials
- ♦ Be able to animate a modeling
- ♦ Use fluid, hair, particle, and clothing simulations with ease
- ♦ Create high-quality renders in both Eevee and Cycles
- ♦ Learn how to operate the new *grease pencil* and how to get the best out of it
- ♦ Learn how to use the new *geometry nodes* and be able to do fully procedural modeling

### Module 13. 3ds MAX

- ♦ Master modeling in 3DS MAX
- ♦ Learn the compatibility of 3DS Max with Unity for VR
- ♦ Learn the most used modifiers and be able to handle them with ease
- ♦ Use real workflow techniques

### Module 14. Zbrush

- ♦ Be able to create any kind of meshes to start modeling
- ♦ Be able to create any type of mask
- ♦ Master IMM and Curve brushes
- ♦ Transform a low-poly model into high-poly one
- ♦ Create high-quality organic modeling

### Module 15. Retopology

- ♦ Master ZBrush retopology
- ♦ Learn when to use *ZRemesher*, *Decimation Master*, and *ZModeler*
- ♦ Be able to do the retopology of any modeling
- ♦ Master the specialized professional tool Topogun
- ♦ Train the professional in the creation of complex retopos

### Module 16. UVs

- ♦ Master the UV tools available in *Zbrush*
- ♦ Learn where to cut a modeling
- ♦ Get the best out of the UV space
- ♦ Master the UV specialized tool, Rizom

### Module 17. Baking

- ♦ Understand the principles of Baking
- ♦ Learn how to solve the problems that may arise when baking a model
- ♦ To be able to bake any modeling
- ♦ Master real-time baking in Marmoset

### Module 18. Substance Painter

- ♦ Use substance textures in a smart way
- ♦ Be able to create any type of mask
- ♦ Master generators and filters
- ♦ Do high-quality textures for a hard surface modeling
- ♦ Do quality textures for an organic modeling
- ♦ Be able to do a good Render to show the Props



### Module 19. Marmoset

- ♦ Analyze this tool in depth and give the professional an idea of its advantages
- ♦ Be able to create any type of mask
- ♦ Master generators and filters
- ♦ Do high-quality textures for a hard surface modeling
- ♦ Do quality textures for an organic modeling
- ♦ Be able to do a good Render to show the Props

### Module 20. Sci-Fi Environment

- ♦ Understand the knowledge acquired
- ♦ Understand the usefulness of all the tips applied to a real project
- ♦ Make a conscious decision as to which programs best fit your Pipeline
- ♦ Have a professional quality work in your dossier

“Boost your presence on industry-relevant websites and social networks by knowing the keys to creating an eye-catching portfolio in different languages”

# 03 Skills

Continuing studies during the working life is essential to update knowledge and develop the necessary skills that will allow professionals to successfully manage in different professional fields. In managerial positions, the improvement of qualifications is almost an obligation, since the professional has greater responsibility. This program will enable journalists to acquire the specific skills and abilities to successfully manage audiovisual companies, providing them with the necessary training to work more safely and effectively.



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*Create effective work routines that will allow you to be more productive, thanks to the techniques you will acquire at the end of this program"*



## General Skills

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- ◆ Develop concepts and drawings for any type of project
- ◆ Master the most common tools used in the industry
- ◆ Adapting to all types of requests, styles and work environments
- ◆ Create an ironclad work discipline to stand out from the competition
- ◆ Study one's own artistic style in depth and, in turn, enhance it to the highest level
- ◆ Learn how to carry out a real project from start to finish
- ◆ Master the necessary tools for the creation of Virtual Reality projects
- ◆ Apply the acquired knowledge and problem solving skills to optimize the workflow as much as possible
- ◆ Integrate knowledge and obtain an in-depth vision of the different uses of Virtual Reality
- ◆ Know how to identify the limitations and differences with respect to other sectors of the 3D industry
- ◆ Understand and internalize the most used materials in Virtual Reality applied to the systems of the sector for their efficiency and competitiveness in the current market
- ◆ Be able to correctly organize the files of a professional project
- ◆ Promote the optimization of the existing resources in the different software for the creation of Virtual Reality





## Specific Skills

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- ♦ Study pictorial methods in depth
- ♦ Develop a broad understanding of artistic routines
- ♦ Develop a broad understanding of the human archetype
- ♦ Develop complex shapes from memory
- ♦ Professional use of color
- ♦ Improve the way you present your work
- ♦ Simplify complex geometric shapes
- ♦ Adequately detail your work and request Briefings
- ♦ Correct use of references
- ♦ Generate a specialized artistic Development
- ♦ Learn, master, and optimize all the design tools and software used in Virtual Reality
- ♦ Delve into the concepts of rendering, modeling, texturing, and lighting in the creation of Virtual Reality
- ♦ Differentiate the necessary strategies to create a project from scratch with an orderly methodology, saving resources and time with a professional result
- ♦ Obtain an exhaustive knowledge of the alternatives to the most common problems faced by a designer in the execution of a Virtual Reality project
- ♦ Obtain a complete vision of all the aspects related to Virtual Reality, an essential phase to improve in a specialized professional field
- ♦ Understand the usefulness of the different tips shown and their real application in the creation of VR projects
- ♦ Consolidate the knowledge acquired during the learning process thanks to the practical application of the contents
- ♦ Master the design of the main stages in the creation of a Virtual Reality material
- ♦ Elaborate an effective control plan of the creation work and follow up on the project until its completion
- ♦ Submit professional Virtual Reality projects



*Perfect your character design, props and high quality scenery with this Advanced Master's Degree in Digital Art for Video Games from TECH"*

04

# Course Management

In its maxim of offering an elite education for all, TECH counts on renowned professionals so that the student acquires a solid knowledge in audiovisuals. Therefore, this Advanced Master's Degree has a highly qualified team with extensive experience in the sector, which will offer the best tools for students in the development of their skills during the course. In this way, students have the guarantees they need to specialise at an international level in a booming sector that will catapult them to professional success.





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*The entire syllabus has been written by experts with extensive experience in the video game industry, giving a distinctive practical approach to all the theory covered"*

## Management



### Mr. Mikel Alaez, Jon

- Conceptual artist for characters in English Coach Podcast
- Conceptual Artist in MasterD Render at the School of Video Games
- Graduate in Fine Arts at the University of the Basque Country/Euskal Herriko Unibertsitatea (UPV/EHU)
- Master's Degree in Concept Art and Digital Illustration



### Mr. Menéndez Menéndez, Antonio Iván

- Senior environment and element artist and 3D consultant at The Glimpse Group VR
- 3D model designer and texture artist at INMOREALITY
- Props and environment artist for PS4 games at Rascal Revolt
- Graduated in Fine Arts at the UPV
- Specialist in Graphic Techniques from the University of the Basque Country
- Master's Degree in Sculpture and Digital Modeling by Voxel School University Center for Digital Arts
- Professional Master's Degree in Art and Design for Video Games by U-Tad University Center for Technology and Digital Art



## Professors

### Ms. Martínez Marín, Igone

- ◆ Video Game Producer and Publicist at SOEDESCO
- ◆ Ambassador of Women in Games WIGJ
- ◆ Senior Video Editor and Social Media at Chicas Gamers
- ◆ Advertising Director and Product Manager at Meridiem Games
- ◆ Digital Marketing Director at Atico34 Group
- ◆ Video Editor at Boomerang TV
- ◆ Degree in Telecommunications with Specialization in Image and Sound from the Polytechnic University of Madrid
- ◆ Higher Level Training Cycle in Audiovisual Media Production at the School of Communication, Image and Sound
- ◆ Diploma in Audiovisual Communication from Pearson College London

### Mr. Márquez Maceiras, Mario

- ◆ Audiovisual Operator at PTM Pictures That Moves
- ◆ Gaming tech support agent at 5CA
- ◆ 3D and VR environment creator and designer at Inmoreality
- ◆ Art Designer at Seamantis Games
- ◆ Founder of Evolve Games
- ◆ Graduated in Graphic Design at the School of Art of Granada
- ◆ Graduated in Video Games and Interactive Content Design at the School of Art of Granada
- ◆ Professional Master's Degree in Game Design U-Tad University Center for Technology and Digital Art

### Mr. Morro, Pablo

- ◆ 3D Artist specialized in modeling, VFX, and textures
- ◆ 3D Artist at Mind Trips
- ◆ Graduated in Video Game Creation and Design at Jaume I University

05

# Structure and Content

The syllabus of this program has been designed with the academic needs of journalism professionals in the field of audiovisual business management in mind. A very complete syllabus that covers fundamental issues of business administration, but also the most relevant aspects of the audiovisual industry. Undoubtedly, a highly valuable Advanced Master's Degree for those who wish to specialize in this field and make a qualitative leap in their career.



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*Discover an innovative content adapted to the most demanding artistic demands in the field of video games"*

## Module 1. Professional Drawing

- 1.1. Materials
  - 1.1.1. Traditional
  - 1.1.2. Digital
  - 1.1.3. Environment
- 1.2. Ergonomics and Heating
  - 1.2.1. Warm-Ups
  - 1.2.2. Rest
  - 1.2.3. Health
- 1.3. Geometric Shapes
  - 1.3.1. Line
  - 1.3.2. Ellipses
  - 1.3.3. 3D Shapes
- 1.4. Perspectives
  - 1.4.1. A Vanishing Point
  - 1.4.2. Multiple Leakage Points
  - 1.4.3. Advice
- 1.5. Sketch
  - 1.5.1. Lace
  - 1.5.2. Digital vs. Traditional
  - 1.5.3. Clean
- 1.6. *Line Art*
  - 1.6.1. About Sketch
  - 1.6.2. Digital
  - 1.6.3. Advice
- 1.7. Shading in Drawing
  - 1.7.1. Plots
  - 1.7.2. Blurring
  - 1.7.3. Filling
- 1.8. Simplify Shapes
  - 1.8.1. Organic Shapes
  - 1.8.2. Structures
  - 1.8.3. Fusion of Simple Shapes

- 1.9. Means of Ink Filling
  - 1.9.1. Ink
  - 1.9.2. Ballpoint Pen
  - 1.9.3. Digital
- 1.10. Line Improvement
  - 1.10.1. Exercises
  - 1.10.2. Line Combing
  - 1.10.3. Practice

## Module 2. Volume

- 2.1. 3D Shapes
  - 2.1.1. 2D to 3D
  - 2.1.2. Mixing Shapes
  - 2.1.3. Study
- 2.2. Shadows on Planes
  - 2.2.1. Lack of Light
  - 2.2.2. Light Direction
  - 2.2.3. Shadows on Different Objects
- 2.3. *Ambient Occlusion*
  - 2.3.1. Definition
  - 2.3.2. Light Difficulty
  - 2.3.3. Contact
- 2.4. Shadows in Anatomy
  - 2.4.1. Face
  - 2.4.2. Human Body Plans
  - 2.4.3. Lighting
- 2.5. Narrative Shading
  - 2.5.1. Example
  - 2.5.2. When to Use
  - 2.5.3. Exaggeration
- 2.6. Comic Shading
  - 2.6.1. Styles
  - 2.6.2. Plots
  - 2.6.3. Authors

- 2.7. Sleeve Shading
  - 2.7.1. Styles
  - 2.7.2. Authors
  - 2.7.3. Implementation
- 2.8. Plots
  - 2.8.1. Traditional
  - 2.8.2. Digital
  - 2.8.3. Wefts Made
- 2.9. Volume and Perspective
  - 2.9.1. Without Shading
  - 2.9.2. Shapes
  - 2.9.3. Implementation
- 2.10. Volume by Color
  - 2.10.1. Depth
  - 2.10.2. Shape
  - 2.10.3. Brushstroke

### Module 3. Esthetics

- 3.1. Styles
  - 3.1.1. Seniority
  - 3.1.2. Modern
  - 3.1.3. Video Games
- 3.2. Modern Styles and Canon
  - 3.2.1. 8 Heads
  - 3.2.2. Disney
  - 3.2.3. Video Games
- 3.3. American Style
  - 3.3.1. Comics
  - 3.3.2. Illustration
  - 3.3.3. Animation
- 3.4. Asian Style
  - 3.4.1. Manga
  - 3.4.2. Anime
  - 3.4.3. Traditional

- 3.5. European Style
  - 3.5.1. History
  - 3.5.2. Comic
  - 3.5.3. Illustration
- 3.6. Aesthetics by Gender
  - 3.6.1. Infantile/Juvenile
  - 3.6.2. Fantasy
  - 3.6.3. Other
- 3.7. Canons
  - 3.7.1. History
  - 3.7.2. Canons
  - 3.7.3. Flexibility
- 3.8. Styling
  - 3.8.1. The Human Being
  - 3.8.2. Adaptation
  - 3.8.3. Shapes
- 3.9. Visual Storytelling
  - 3.9.1. Meaning
  - 3.9.2. Intention
  - 3.9.3. Environment
- 3.10. Own Style
  - 3.10.1. Analysis
  - 3.10.2. Practice
  - 3.10.3. Advice

## Module 4. Color

- 4.1. Light Propagation
  - 4.1.1. Technicality
  - 4.1.2. Example
  - 4.1.3. Light Color
- 4.2. Light on Surfaces
  - 4.2.1. Reflexes
  - 4.2.2. Bounces
  - 4.2.3. *Subsurface Scattering*
- 4.3. Design and Color
  - 4.3.1. Exaggeration
  - 4.3.2. Imagination
  - 4.3.3. Use
- 4.4. Light in Shadows
  - 4.4.1. Reflexes
  - 4.4.2. Color in the Shadows
  - 4.4.3. Tricks
- 4.5. HUE/Matrix
  - 4.5.1. Definition
  - 4.5.2. Importance
  - 4.5.3. Use
- 4.6. Saturation
  - 4.6.1. Definition
  - 4.6.2. Importance
  - 4.6.3. Use
- 4.7. *Value*
  - 4.7.1. Definition
  - 4.7.2. Contrast in Art Work
  - 4.7.3. Use
- 4.8. Color in Illustration
  - 4.8.1. Differences
  - 4.8.2. Freedom
  - 4.8.3. Theory
- 4.9. Color in *Concept Art*
  - 4.9.1. Importance
  - 4.9.2. Design and Color
  - 4.9.3. *Prop* Scenario Character

- 4.10. Color in Art
  - 4.10.1. History
  - 4.10.2. Changes
  - 4.10.3. Reference:

## Module 5. Programs in the Industry

- 5.1. Photoshop
  - 5.1.1. In the industry
  - 5.1.2. Basics
  - 5.1.3. Recommendations
- 5.2. Clip Studio Paint
  - 5.2.1. Differences
  - 5.2.2. What Makes It Unique?
  - 5.2.3. For Whom?
- 5.3. Procreate
  - 5.3.1. iPad
  - 5.3.2. In the industry
  - 5.3.3. Future
- 5.4. Alternative Programs
  - 5.4.1. Krita
  - 5.4.2. Aseprite
  - 5.4.3. Others
- 5.5. Photoshop Interface
  - 5.5.1. Data Science
  - 5.5.2. Personalization
  - 5.5.3. Advice
- 5.6. Photoshop Layers
  - 5.6.1. Layer Styles
  - 5.6.2. Mask Layer
  - 5.6.3. Advice
- 5.7. Photoshop Brushes
  - 5.7.1. Where to Find?
  - 5.7.2. Create your Own
  - 5.7.3. Use
- 5.8. Format and Dimensions
  - 5.8.1. JPG vs. PNG
  - 5.8.2. Bits
  - 5.8.3. Image Resolution

- 5.9. Color in Photoshop
  - 5.9.1. One Layer
  - 5.9.2. Multiple Layers
  - 5.9.3. Advice
- 5.10. Digitized from Traditional Media
  - 5.10.1. Scanning
  - 5.10.2. Photoshop Editing
  - 5.10.3. Erase Colors

## Module 6. 2D in the Video Game Industry

- 6.1. Digital Entertainment Industry
  - 6.1.1. Currently
  - 6.1.2. Competition
- 6.2. *Concept Art*
  - 6.2.1. Importance
  - 6.2.2. Types
  - 6.2.3. Movies/Video Games
- 6.3. Illustration
  - 6.3.1. Illustration for Video Games
  - 6.3.2. Uses
  - 6.3.3. Recommendations
- 6.4. *UI Artist*
  - 6.4.1. Use
  - 6.4.2. Design
  - 6.4.3. History
- 6.5. *Environment Artist*
  - 6.5.1. Difference
  - 6.5.2. Importance
  - 6.5.3. India
- 6.6. *Pixel Art*
  - 6.6.1. Currently
  - 6.6.2. Advice
  - 6.6.3. Programs
- 6.7. Animators
  - 6.7.1. 3D
  - 6.7.2. 2D in Video Games
  - 6.7.3. Advice

- 6.8. *Storyboarder*
  - 6.8.1. Importance
  - 6.8.2. Large Studios
  - 6.8.3. In Video Games
- 6.9. *Splash Art*
  - 6.9.1. Online
  - 6.9.2. Currently
  - 6.9.3. Advice
- 6.10. Art Director
  - 6.10.1. Importance
  - 6.10.2. India
  - 6.10.3. Competition

## Module 7. Anatomy

- 7.1. Lace and Organic Shapes
  - 7.1.1. Practice
  - 7.1.2. Complexity
  - 7.1.3. Routine
- 7.2. References
  - 7.2.1. Live
  - 7.2.2. Websites
  - 7.2.3. Good References
- 7.3. Skeleton Simple Shapes
  - 7.3.1. Understanding
  - 7.3.2. About Images
  - 7.3.3. Simplify
- 7.4. Complex Skeleton
  - 7.4.1. Progress
  - 7.4.2. Nomenclature
  - 7.4.3. From Simple to Complex
- 7.5. Muscles
  - 7.5.1. About References
  - 7.5.2. Muscles for Utility
  - 7.5.3. Body Types

- 7.6. Cranium
  - 7.6.1. Structure
  - 7.6.2. *Loomins*
  - 7.6.3. Advice
- 7.7. The Human Face
  - 7.7.1. Proportions
  - 7.7.2. Common Errors
  - 7.7.3. Advice
- 7.8. Anatomy Profile
  - 7.8.1. Advice
  - 7.8.2. Differences
  - 7.8.3. Construction
- 7.9. Anatomy 3/4
  - 7.9.1. What to Consider
  - 7.9.2. Advice
  - 7.9.3. Differences
- 7.10. Color of the Human Body
  - 7.10.1. Translucency
  - 7.10.2. Color in the Shadows
  - 7.10.3. Tones

## Module 8. Develop Drawing

- 8.1. Drawing from Imagination
  - 8.1.1. Start
  - 8.1.2. Practices
  - 8.1.3. Advice
- 8.2. Search and Development of References
  - 8.2.1. Different References
  - 8.2.2. Pinterest
  - 8.2.3. References to Avoid
- 8.3. Routines
  - 8.3.1. Routine
  - 8.3.2. Enjoying Your Studies
  - 8.3.3. Breaks

- 8.4. Drawing of Poses
  - 8.4.1. Pages
  - 8.4.2. Time
  - 8.4.3. Daily
- 8.5. Develop a Notebook
  - 8.5.1. What Notebook?
  - 8.5.2. When
  - 8.5.3. Contents
- 8.6. Getting out of the Comfort Zone
  - 8.6.1. Change
  - 8.6.2. Abstraction
- 8.7. Testing Styles
  - 8.7.1. Authors
  - 8.7.2. Different
  - 8.7.3. Study it
- 8.8. Buscar feedback
  - 8.8.1. Friendships
  - 8.8.2. Social media
  - 8.8.3. Do Not Take It Personally
- 8.9. Participate in Communities
  - 8.9.1. Online Communities
  - 8.9.2. City Events
- 8.10. Improving the Fundamentals
  - 8.10.1. Practices
  - 8.10.2. Back
  - 8.10.3. Redo

## Module 9. Design in Video Games

- 9.1. Video Game Design
  - 9.1.1. Design and Video Games
  - 9.1.2. *Concept*
- 9.2. Ideation
  - 9.2.1. References
  - 9.2.2. Written
  - 9.2.3. Sketches



- 9.3. Iteration
  - 9.3.1. Silhouettes
  - 9.3.2. Advice
  - 9.3.3. *Shape Design*
- 9.4. Character Design
  - 9.4.1. Psychology of the Character
  - 9.4.2. Color
  - 9.4.3. Details
- 9.5. Props Design
  - 9.5.1. Shape
  - 9.5.2. Uses
  - 9.5.3. Importance
- 9.6. Scenario Design
  - 9.6.1. Composition
  - 9.6.2. Details
  - 9.6.3. Depth
- 9.7. Clothing Design
  - 9.7.1. Reference:
  - 9.7.2. Inspiration
  - 9.7.3. Originality
- 9.8. Color in Design
  - 9.8.1. Meaning
  - 9.8.2. Psychology
  - 9.8.3. Focal Points
- 9.9. Utility on Site
  - 9.9.1. Video Game Industry
  - 9.9.2. 3D Equipment
  - 9.9.3. Project
- 9.10. Artistic Show Design
  - 9.10.1. *Pitch Deck*
  - 9.10.2. Finished Work
  - 9.10.3. Cleaning

## Module 10. Art Industry for Videogames: *Musts*

- 10.1. Professional Image
  - 10.1.1. Showcase your Work
  - 10.1.2. Popularity
  - 10.1.3. Communities
- 10.2. Portfolio
  - 10.2.1. Pages
  - 10.2.2. Physical
  - 10.2.3. Advice
- 10.3. Submitting Jobs
  - 10.3.1. Clean Sketches
  - 10.3.2. Mount
  - 10.3.3. Format
- 10.4. Portfolio
  - 10.4.1. Advice
  - 10.4.2. Language:
  - 10.4.3. Date:
- 10.5. Practices
  - 10.5.1. Relations
  - 10.5.2. Hybrid
- 10.6. Social media
  - 10.6.1. Art Station
  - 10.6.2. LinkedIn
  - 10.6.3. Instagram
- 10.7. Web
  - 10.7.1. Platforms
  - 10.7.2. Portfolio
  - 10.7.3. Contact
- 10.8. Teamwork
  - 10.8.1. Advice
  - 10.8.2. Communication
  - 10.8.3. Importance
- 10.9. Telecommuting
  - 10.9.1. Timetable
  - 10.9.2. Discipline
  - 10.9.3. Language:

## Module 11. The Project and the Unity Graphics Engine

- 11.1. The Design
  - 11.1.1. *Pureref*
  - 11.1.2. Scaling
  - 11.1.3. Differences and Limitations
- 11.2. Project Planning
  - 11.2.1. Modular Planning
  - 11.2.2. *Blockout*
  - 11.2.3. Assembly
- 11.3. Visualization in Unity
  - 11.3.1. Setting up Unity for Oculus
  - 11.3.2. The Oculus App
  - 11.3.3. Collision and Camera Adjustments
- 11.4. Visualization in Unity: Scene
  - 11.4.1. Setting up Scene for VR
  - 11.4.2. Export of APKs
  - 11.4.3. Installing APKs on Oculus Quest 2
- 11.5. Materials in Unity
  - 11.5.1. *Standard*
  - 11.5.2. *Unlit*: Features of This Material and When to Use It
  - 11.5.3. Optimization
- 11.6. Textures in Unity
  - 11.6.1. Importing Textures
  - 11.6.2. Transparency
  - 11.6.3. *Sprite*
- 11.7. *Lighting*
  - 11.7.1. VR Lighting
  - 11.7.2. *Lighting* Menu in Unity
  - 11.7.3. VR *Skybox*
- 11.8. *Lighting: Lightmapping*
  - 11.8.1. *Lightmapping Settings*
  - 11.8.2. Types of Lights
  - 11.8.3. Emissive

- 11.9. *Lighting 3: Baking*
  - 11.9.1. *Baking*
  - 11.9.2. *Ambient Occlusion*
  - 11.9.3. *Optimization*
- 11.10. *Organizing and Exporting*
  - 11.10.1. *Folders*
  - 11.10.2. *Prefab*
  - 11.10.3. *Exporting and Importing Unity Packages*

## Module 12. Blender

- 12.1. *Interface*
  - 12.1.1. *Software Blender*
  - 12.1.2. *Controls and Shortcuts*
  - 12.1.3. *Scenes and Customization*
- 12.2. *Modeling*
  - 12.2.1. *Data Science*
  - 12.2.2. *Mesh*
  - 12.2.3. *Curves and Surfaces*
- 12.3. *Modifiers*
  - 12.3.1. *Modifiers*
  - 12.3.2. *How Are They Used?*
  - 12.3.3. *Types of Modifiers*
- 12.4. *Hard Surface Modeling*
  - 12.4.1. *Prop Modeling*
  - 12.4.2. *Prop Modeling's Evolution*
  - 12.4.3. *Prop Modeling's Final Assessment*
- 12.5. *Materials*
  - 12.5.1. *Assignment and Components*
  - 12.5.2. *Creating Materials*
  - 12.5.3. *Creating Procedural Materials*
- 12.6. *Animation and Rigging*
  - 12.6.1. *Keyframes:*
  - 12.6.2. *Armatures*
  - 12.6.3. *Constraints*

- 12.7. *Simulation*
  - 12.7.1. *Fluids*
  - 12.7.2. *Hair and Particles*
  - 12.7.3. *Clothing*
- 12.8. *Rendering*
  - 12.8.1. *Cycles and Eevee*
  - 12.8.2. *Light*
  - 12.8.3. *Cameras*
- 12.9. *Grease Pencil*
  - 12.9.1. *Structure and Primitives*
  - 12.9.2. *Properties and Modifiers*
  - 12.9.3. *Examples:*
- 12.10. *Geometry Nodes*
  - 12.10.1. *Attributes*
  - 12.10.2. *Types of Nodes*
  - 12.10.3. *Practical Example*

## Module 13. 3ds MAX

- 13.1. *Interface Set-up*
  - 13.1.1. *Project Start*
  - 13.1.2. *Automatic and Incremental Saving*
  - 13.1.3. *Measuring Units*
- 13.2. *The Create Menu*
  - 13.2.1. *Objects*
  - 13.2.2. *Light*
  - 13.2.3. *Cylindrical and Spherical Objects*
- 13.3. *The Modify Menu*
  - 13.3.1. *The Menu*
  - 13.3.2. *Button Configuration*
  - 13.3.3. *Uses*
- 13.4. *Edit Poly: Polygons*
  - 13.4.1. *Edit Poly Mode*
  - 13.4.2. *Edit Polygons*
  - 13.4.3. *Edit Geometry*

- 13.5. Edit Poly: Selection
  - 13.5.1. Selection
  - 13.5.2. Soft Selection
  - 13.5.3. IDs and Smoothing Groups
- 13.6. Hierarchy Menu
  - 13.6.1. Pivot Conditions
  - 13.6.2. Reset XForm and Freeze Transform
  - 13.6.3. Adjusting the Pivot Menu
- 13.7. Material Editor
  - 13.7.1. Compact Material Editor
  - 13.7.2. Slate Material Editor
  - 13.7.3. Multi/Sub-Object
- 13.8. Modifier List
  - 13.8.1. Modeling Modifiers
  - 13.8.2. Modeling Modifier Evolution
  - 13.8.3. Modeling Modifier Final Assessment
- 13.9. XView and Non-Quads
  - 13.9.1. XView
  - 13.9.2. Checking for Errors in Geometry
  - 13.9.3. Non-Quads
- 13.10. Exporting to Unity
  - 13.10.1. Triangulating the Asset
  - 13.10.2. DirectX u OpenGL for Normal Maps
  - 13.10.3. Conclusions

## Module 14. ZBrush

- 14.1. ZBrush
  - 14.1.1. Polymesh
  - 14.1.2. Subtools
  - 14.1.3. Gizmo 3D
- 14.2. Creating Meshes
  - 14.2.1. Quick Mesh and Primitives
  - 14.2.2. Mesh Extract
  - 14.2.3. *Booleans*

- 14.3. Sculpting
  - 14.3.1. Symmetry
  - 14.3.2. Main Brushes
  - 14.3.3. Dynamesh
- 14.4. Masks
  - 14.4.1. Brushes and the Mask Menu
  - 14.4.2. Brush Masks
  - 14.4.3. Polygroups
- 14.5. Organic Prop K's Sculpting
  - 14.5.1. Sculpting Low Poly
  - 14.5.2. Low-Poly Sculpting Evolution
  - 14.5.3. Low Poly Sculpting Final Assessment
- 14.6. IMM Brushes
  - 14.6.1. Controls
  - 14.6.2. Inserting Multi Mesh
  - 14.6.3. Creating IMM Brushes
- 14.7. Curve Brushes
  - 14.7.1. Controls
  - 14.7.2. Creating Curve Brushes
  - 14.7.3. IMM Curve Brushes
- 14.8. High Poly
  - 14.8.1. Subdivisions and Dynamic Subdivisions
  - 14.8.2. HD-Geometry
  - 14.8.3. Projecting Noise
- 14.9. Other Types of Mesh
  - 14.9.1. MicroMesh
  - 14.9.2. NanoMesh
  - 14.9.3. ArrayMesh
- 14.10. High Poly Organic PropSculpting
  - 14.10.1. Prop Sculpting
  - 14.10.2. Prop Sculpting Evolution
  - 14.10.3. Prop Sculpting Final Assessment

## Module 15. Retopology

- 15.1. Retopology in ZBrush-ZRemesher
  - 15.1.1. ZRemesher
  - 15.1.2. Guidelines
  - 15.1.3. Examples:
- 15.2. Retopology in ZBrush-Decimation Master
  - 15.2.1. Decimation Master
  - 15.2.2. Combining It with Brushes
  - 15.2.3. Workflow
- 15.3. Retopology in ZBrush-ZModeler
  - 15.3.1. Zmodeler
  - 15.3.2. Modes
  - 15.3.3. Correcting Meshes
- 15.4. Prop Retopology
  - 15.4.1. Hard Surface Prop Retopology
  - 15.4.2. Organic Prop Retopology
  - 15.4.3. Hand Retopology
- 15.5. Topogun
  - 15.5.1. Advantages of Topogun
  - 15.5.2. The Interface
  - 15.5.3. Import
- 15.6. Tools: Edit
  - 15.6.1. Simple Edit Tool
  - 15.6.2. Simple Create Tool
  - 15.6.3. Draw Tool
- 15.7. Tools: Bridge
  - 15.7.1. Bridge Tool
  - 15.7.2. Brush Tool
  - 15.7.3. Extrude Tool
- 15.8. Tools: Pipelines
  - 15.8.1. Tubes Tool
  - 15.8.2. Symmetry Set-Up
  - 15.8.3. Feature Subdivision and Map Baking

- 15.9. Head Retopology
  - 15.9.1. Facial Loops
  - 15.9.2. Mesh Optimization
  - 15.9.3. Export
- 15.10. Full Body Retopology
  - 15.10.1. Body Loops
  - 15.10.2. Mesh Optimization
  - 15.10.3. VR Requirements

## Module 16. UVs

- 16.1. Advanced UVS
  - 16.1.1. Warnings
  - 16.1.2. Cuts
  - 16.1.3. Texture Density
- 16.2. Creating UVS in ZBrush-UVMaster
  - 16.2.1. Controls
  - 16.2.2. Unwrap
  - 16.2.3. Unusual Topology
- 16.3. UVMaster: Painting
  - 16.3.1. Control Painting
  - 16.3.2. Creating Seams
  - 16.3.3. Checkseams
- 16.4. UVMaster: Packing
  - 16.4.1. UV Packing
  - 16.4.2. Creating Islands
  - 16.4.3. Flatten
- 16.5. UVMaster: Clones
  - 16.5.1. Working With Clones
  - 16.5.2. Polygroups
  - 16.5.3. Control Painting
- 16.6. Rizom UV
  - 16.6.1. Rizom Script
  - 16.6.2. The Interface
  - 16.6.3. Importing With or Without UVS

- 16.7. Seams and Cuts
  - 16.7.1. Keyboard Shortcuts
  - 16.7.2. 3D Panel
  - 16.7.3. UV Panel
- 16.8. UV Unwrap and Layout Panel
  - 16.8.1. Unfold
  - 16.8.2. Optimize
  - 16.8.3. Layout and Packing
- 16.9. UV: More Tools
  - 16.9.1. Align, Straighten, Flip, and Fit
  - 16.9.2. TopoCopy and Stack1
  - 16.9.3. Edge Loop Parameters
- 16.10. Advanced UV Rizom
  - 16.10.1. Auto Seams
  - 16.10.2. UVs Channels
  - 16.10.3. Texel Density

## Module 17. Baking

- 17.1. Model Baking
  - 17.1.1. Preparing the Model for Baking
  - 17.1.2. Baking Principles
  - 17.1.3. Processing Options
- 17.2. Model Baking Painter
  - 17.2.1. Baking in Painter
  - 17.2.2. Low Poly Baking
  - 17.2.3. High Poly Baking
- 17.3. Model Baking: Boxes
  - 17.3.1. Using Boxes
  - 17.3.2. Adjusting Distances
  - 17.3.3. Computing Tangent Space per Fragment
- 17.4. Map Baking
  - 17.4.1. Normal
  - 17.4.2. ID
  - 17.4.3. Ambient Occlusion

- 17.5. Map Baking: Curvatures
  - 17.5.1. Curvature
  - 17.5.2. Thickness
  - 17.5.3. Improving Map Quality
- 17.6. Baking in Marmoset
  - 17.6.1. Marmoset
  - 17.6.2. Functions
  - 17.6.3. Real-Time Baking
- 17.7. Setting Up the Document for Baking in Marmoset
  - 17.7.1. High Poly and Low Poly in 3DS Max
  - 17.7.2. Organizing the Scene in Marmoset
  - 17.7.3. Verifying That Everything Is Correct
- 17.8. Bake Project Panel
  - 17.8.1. Bake Group, High and Low
  - 17.8.2. Geometry Menu
  - 17.8.3. Load
- 17.9. Advanced Options
  - 17.9.1. Output
  - 17.9.2. Adjusting the Cage
  - 17.9.3. Setting Up Maps
- 17.10. Baking
  - 17.10.1. Maps
  - 17.10.2. Result Preview
  - 17.10.3. Baking Floating Geometry

## Module 18. Substance Painter

- 18.1. Creating a Project
  - 18.1.1. Importing Maps
  - 18.1.2. UVs
  - 18.1.3. Baking
- 18.2. Layers
  - 18.2.1. Types of Layers
  - 18.2.2. Layer Options
  - 18.2.3. Materials

- 18.3. Painting
  - 18.3.1. Types of Brushes
  - 18.3.2. Filling Projections
  - 18.3.3. Advance Dynamic Painting
- 18.4. Effects
  - 18.4.1. Filling
  - 18.4.2. Levels
  - 18.4.3. Anchor Points
- 18.5. Masks
  - 18.5.1. Alphas
  - 18.5.2. Procedurals and Grunges
  - 18.5.3. Hard Surfaces
- 18.6. Generators
  - 18.6.1. Generators
  - 18.6.2. Uses
  - 18.6.3. Examples:
- 18.7. Filters
  - 18.7.1. Filters
  - 18.7.2. Uses
  - 18.7.3. Examples:
- 18.8. Hard Surface Prop Texturing
  - 18.8.1. Prop Texturing
  - 18.8.2. Prop Texturing Evolution
  - 18.8.3. Prop Texturing Final Assessment
- 18.9. Organic Prop Texturing
  - 18.9.1. Prop Texturing
  - 18.9.2. Prop Texturing Evolution
  - 18.9.3. Prop Texturing Final Assessment
- 18.10. Render
  - 18.10.1. IRay
  - 18.10.2. Post-Processing
  - 18.10.3. Col Use

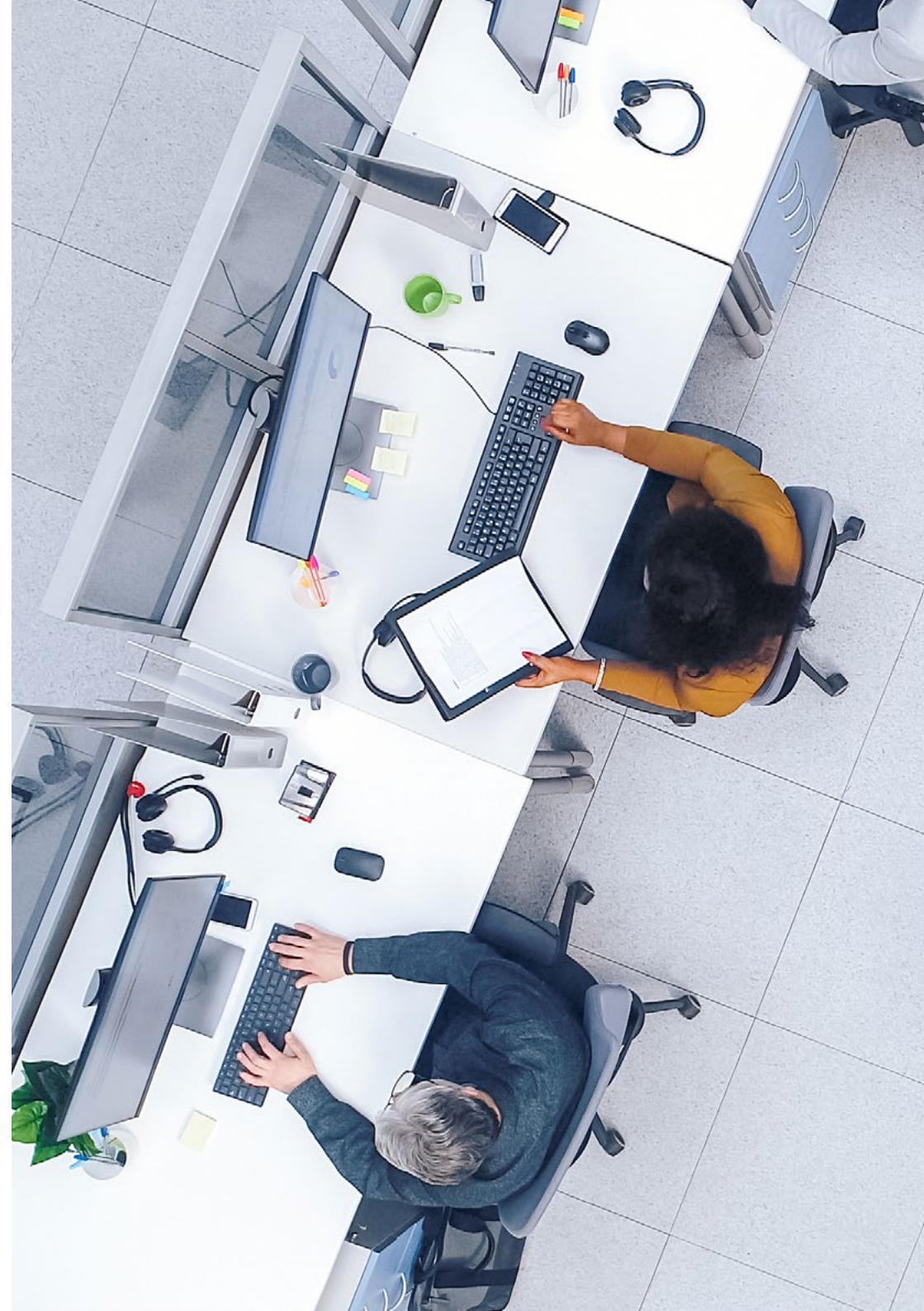
## Module 19. Marmoset

- 19.1. The Alternative
  - 19.1.1. Import
  - 19.1.2. Interface
  - 19.1.3. Viewport
- 19.2. Classic
  - 19.2.1. Scene
  - 19.2.2. Tool Settings
  - 19.2.3. History
- 19.3. Inside Scene
  - 19.3.1. Render
  - 19.3.2. Main Camera
  - 19.3.3. Sky
- 19.4. Lights
  - 19.4.1. Types
  - 19.4.2. Shadow Catcher
  - 19.4.3. Fog
- 19.5. Texture
  - 19.5.1. Texture Project
  - 19.5.2. Map Import
  - 19.5.3. Viewport
- 19.6. Layers: Paint
  - 19.6.1. Paint Layer
  - 19.6.2. Fill Layer
  - 19.6.3. Group

- 19.7. Layers: Adjustments
  - 19.7.1. Adjustment Layer
  - 19.7.2. Input Processor Layer
  - 19.7.3. Procedural Layer
- 19.8. Layers: Masks
  - 19.8.1. Mask
  - 19.8.2. Channels
  - 19.8.3. Maps
- 19.9. Materials
  - 19.9.1. Types of Material
  - 19.9.2. Settings
  - 19.9.3. Applying Them to the Scene
- 19.10. Dossier
  - 19.10.1. Marmoset Viewer
  - 19.10.2. Exporting Render Images
  - 19.10.3. Exporting Videos

## Module 20. Sci-Fi Environment

- 20.1. Sci-Fi Concept and Planning
  - 20.1.1. References
  - 20.1.2. Planning
  - 20.1.3. Blockout
- 20.2. Implementation in Unity
  - 20.2.1. Importing Blockout and Verifying Scaling
  - 20.2.2. Skybox
  - 20.2.3. Files and Preliminary Materials
- 20.3. Module 1: Floors
  - 20.3.1. High to Low Modular Modeling
  - 20.3.2. UVS and Baking
  - 20.3.3. Texturing
- 20.4. Module 2: Walls
  - 20.4.1. High to Low Modular Modeling
  - 20.4.2. UVS and Baking
  - 20.4.3. Texturing



- 20.5. Module 3: Roofs
  - 20.5.1. High to Low Modular Modeling
  - 20.5.2. Retopology, UVs, and Baking
  - 20.5.3. Texturing
- 20.6. Module 4: Extras (Pipes, Railings, Etc.)
  - 20.6.1. High to Low Modular Modeling
  - 20.6.2. UVS and Baking
  - 20.6.3. Texturing
- 20.7. Hero Asset 1: Mechanical Doors
  - 20.7.1. High to Low Modular Modeling
  - 20.7.2. Retopology, UVs, and Baking
  - 20.7.3. Texturing
- 20.8. Hero Asset 2: Hibernation Chamber
  - 20.8.1. High to Low Modular Modeling
  - 20.8.2. Retopology, UVs, and Baking
  - 20.8.3. Texturing
- 20.9. In Unity
  - 20.9.1. Importing Textures
  - 20.9.2. Application of Materials
  - 20.9.3. Scene Lighting
- 20.10. End of Project
  - 20.10.1. VR Visualization
  - 20.10.2. Prefab and Export
  - 20.10.3. Conclusions



*Take advantage of the online format and access the content whenever you want, and you can even download it to your tablet, smartphone or computer of choice"*

# 06 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 business 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. Over the course of 4 years, you will be presented with multiple practical case studies. You will have to combine all your knowledge, and research, argue, and defend your 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.

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.



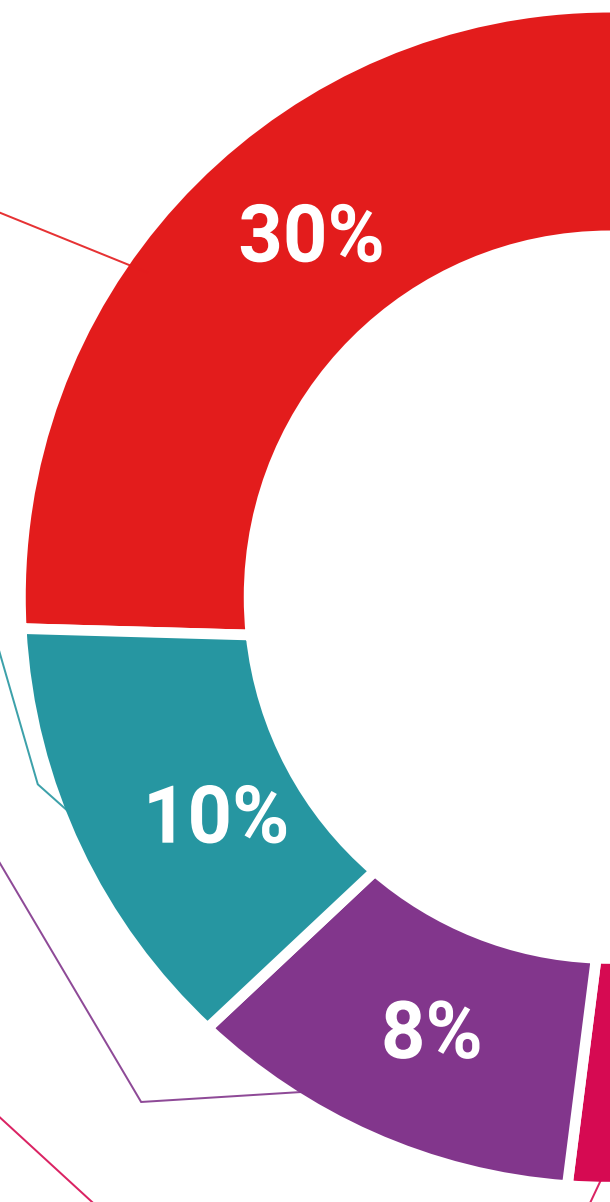
### Practising Skills and Abilities

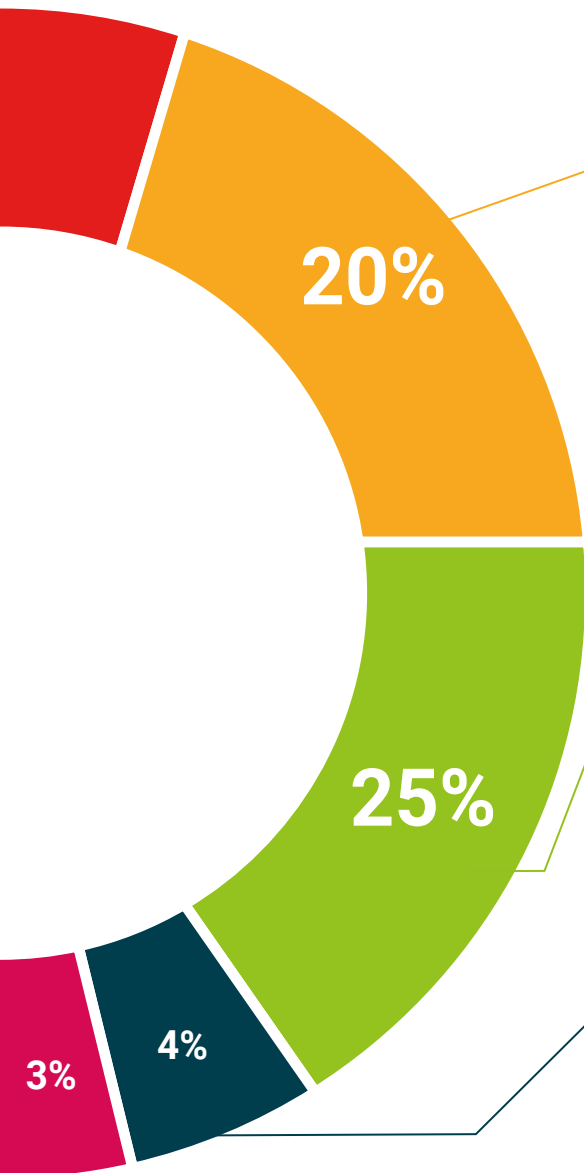
They will carry out activities to develop specific competencies and skills in each thematic field. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



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



# 07 Certificate

The Advanced Master's Degree in Digital Art for Video Games guarantees students, in addition to the most rigorous and up-to-date education, access to a Advanced Master's Degree issued by TECH Technological University.



“

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

This **Advanced Master's Degree in Digital Art for Video Games** contains the most complete and up-to-date program on the market. contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Advanced Master's Degree** issued by **TECH Technological University** via tracked delivery\*.

The certificate issued by **TECH Technological University** will reflect the qualification obtained in the Advanced Master's Degree, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees.

Title: **Advanced Master's Degree in Digital Art for Video Games**

Official N° of hours: **3,000 h.**



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



Advanced Master's  
Degree  
Digital Art for Video Games

- » Modality: online
- » Duration: 2 years
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

# Advanced Master's Degree

## Digital Art for Video Games

