

CURRICULUM

Valid from academic year 2026-2027

Faculty:	Faculty of Arts and Design
The cycle of university studies:	Masters
Name of the master's degree program:	Game art
Type of program¹:	Professional
Name of the qualification² acquired after graduation from the program:	Digital artist for video games
Title awarded:	Master's in Visual Arts
Duration of studies (in years):	2
Number of credits (ECTS):	120
Form of education:	Full-time education (FE)
Language:	English
Geographical location of your studies:	Timisoara, Romania
The framing of the study program in science fields	
Fundamental domain:	Arts and Humanities
Branch of science:	Arts
Master's degree:	Visual Arts
<u>Broad</u> field of study (according to DL-ISCED F-2013):	02 Arts and Humanities
Name of the <u>narrow</u> field of study (according to DR-ISCED F-2013):	021 Arts
<u>Detailed</u> field of study (according to DDS-ISCED F-2013):	0211 Audio-visual techniques and media production

¹ Professional / Research / Didactic

² *Qualification (qualification)* is the formal outcome of an assessment and validation process, which is obtained when a competent body/authority determines that a person has achieved learning outcomes corresponding to predetermined standards. Qualifications acquired by graduates of higher education study programs are attested by diplomas, certificates and other evidence of qualifications issued only by accredited higher education institutions.

OVERVIEW OF THE UNDERGRADUATE PROGRAM

1. Mission of the study program³

The mission of the Game art (Art for Digital Games) university study program is creation, applied research and education, generating and transferring knowledge to society through:

a) Individual and collective creation of performance in the Game art (Art for Digital Games) specialization

b) Development of applied research in the Game art (Art for Digital Games) specialization, as well as the national and international valorization and dissemination of the results of this applied research;

c) Training at the level of master's studies, leading to:

- Professional definition and personal fulfillment of graduates;
- Professional insertion of graduates;
- Meeting the skills needs for digital art resources in the field of video games and other related media productions, in conjunction with the cultural environment and national and regional creative industries.

The mission of the Master's degree program Game art (Art for digital games) is realized in the following objectives:

³ The mission and objectives of the study program must be in line with the mission of the West University of Timisoara and with the requirements identified on the labor market.

According to the [University Charter](#) (Article 5), the general mission of the UVT is advanced scientific research and education, generating and transferring knowledge to society by:

a) initial and continuing undergraduate and postgraduate training for the professional and personal development of students, doctoral students and trainees, as well as for the integration of graduates into the labor market and to meet the skills needs of the socio-economic environment;

b) scientific research, development, innovation and technology transfer, through individual and collective creation, relevant to the advancement of knowledge and the socio-economic environment;

c) community involvement, through joint activities for the benefit of the university and the social, economic and cultural environment.

UVT assumes its own mission as a catalyst for the development of Romanian society by creating an innovative and participatory environment of scientific research, learning, cultural and artistic creation and sports performance, transferring skills and knowledge to the community through education, research and consulting services that it offers to partners in the economic and socio-cultural environment, as well as by training and promoting democratic values, the rule of law and fundamental rights and freedoms, preparing active and involved citizens in society.

The realization of the mission of the UVT is concretized in (Article 6 of the UVT Charter):

- promoting scientific research, development and innovation, technology transfer, literary and artistic creation and sporting performance;
- initial and continuous training of qualified and highly qualified human resources;
- developing the critical thinking and creative potential of members of the university community;
- the creation, the hoarding and dissemination of the values of human culture and civilization;
- promotion of multicultural, multilingual and interfaith interferences;
- the affirmation of Romanian culture and science in the world circuit of values;
- the development of Romanian society within the framework of a free and democratic constitutional state;
- affiliation to European university alliances.

- a) Promoting creation and applied research of performance targeting digital art in the field of video games and other related media productions;
- b) Training at the level of master's studies of qualified human resources for digital art in the field of video games and other related media productions;
- c) Stimulating the results of critical thinking and the creative potential of members of the university community within the European University Consortium "UNITA".

2. Expected competences and learning outcomes formed within the study program

A. COMPETENCES⁴

Key competences:⁵

- Multilingual competence;
- Digital competence;
- Personal, social and learning to learn competence;
- Cultural awareness and expression competence.

Professional competences:⁶

- Identify, interpret and creatively apply at an advanced level established and avant-garde methods, techniques and work tools from an international level, as well as the data resulting from the in-depth research of the language specific to the master's program.
- Elaborate and interpret contemporary theories, concepts, models and methods of critical analysis and evaluation, applied to video game design, considering the wider context of the visual arts and the wider implications within society.
- Expanding and perfecting the professional experience by probing in depth new conceptual approaches of a technical and stylistic nature in the field of creating resources for the domain of video games, diversifying specific languages and technologies, applying and transferring the information and conceptual, technical and communication skills necessary for the research activity.

⁴ *Competence* is the demonstrated ability to select, combine and make appropriate use of personal, social and/or methodological knowledge, skills and abilities and other acquired values and attitudes, for the successful resolution of a given set of work or learning situations, and for professional or personal development in an effective and efficient way.

⁵ *The key competences for lifelong learning* are those competences that all citizens need for personal fulfilment and development, employment, social inclusion and active citizenship, and are developed in a lifelong learning perspective, starting from early childhood and throughout adult life, through formal, non-formal and informal learning.

⁶ *Occupational competences* are the ability to perform the activities required in the workplace to the level of quality specified in the occupational standard. They are acquired formally, i.e. by completing a program organized by an accredited institution.

- Critical-constructive analysis of concepts, theories, models and practices in the field of video games in the context of contemporary society, understanding the contemporary phenomenon of trends in video game design integrated with trends in society, culture, contemporary art.
- The ability to develop and carry out presentation and promotion projects for personal artistic creations by involving advanced specialized knowledge of data about contemporary society, integrating knowledge from related fields, and through a description of the creative vision;
- Apply 3D imaging techniques - implement a variety of techniques such as digital sculpting, curve modelling and 3D scanning to create, edit, preserve and use 3D images, such as point clouds, 3D vector graphic and 3D surface shapes.
- Create 3D environments - develop a computer-generated 3D representation of a setting such as simulated environment, where the users interact.
- Create 3D texture map - add detail, colour or surface texture to a computer-based 3D-model or graphic.
- Create 3D characters - develop 3D models by transforming and digitising previously designed characters using specialised 3D tools
- Develop creative ideas - developing new artistic concepts and creative ideas.
- Operate 3D computer graphics software - use graphical ICT tools, such as Autodesk Maya, Blender which enable digital editing, modelling, rendering and composition of graphics. These tools are based in mathematical representation of three-dimensional objects.
- Migrate existing data - apply migration and conversion methods for existing data, in order to transfer or convert data between formats, storage or computer systems.
- Render 3D images - use specialised tools to convert 3D wire frame models into 2D images with 3D photorealistic effects or non-photorealistic rendering on a computer.
- Use polygonal modelling - represent 3D models by using line segments to connect vertices in order to create polygonal mesh on surfaces.
- Gather reference materials for artwork - gather samples of the materials you expect to use in the creation process, especially if the desired piece of art necessitates the intervention of qualified workers or specific production processes.
- Contextualize artistic work - identify influences and situate your work within a specific trend which may be of an artistic, aesthetic, or philosophical natures. Analyze the evolution of artistic trends, consult experts in the field, attend events, etc.
- Convert into animated object - convert real objects into visual animation elements, using animation techniques such as optical scanning.
- Develop animations - design and develop visual animations using creativity and computer skills. Make objects or characters appear lifelike by manipulating light, colour, texture, shadow, and transparency, or manipulating static images to give the illusion of motion.

- Create digital images - create and process two-dimensional and three-dimensional digital images depicting animated objects or illustrating a process, using computer animation or modelling programs.
- Create pen-and-paper images - draw pen-and-paper images and prepare them to be edited, scanned, coloured, textured and digitally animated.
- Use specialized design software - developing new designs mastering specialized software.
- Create digital drawings and sculptures with realistic physiognomic details using anatomical studies;
- Review scenarios and animations emphasizing their importance in the scripting process.
- Compose digital game story - create a digital game story by writing out a detailed plot and storyboard with descriptions and gameplay objectives.
- Create digital game characters - develop a typology of characters for digital games and identify their exact role in the gameplay and the narrative.
- Create software design - transpose a series of requirements into a clear and organised software design.
- Define technical requirements - specify technical properties of goods, materials, methods, processes, services, systems, software and functionalities by identifying and responding to the particular needs that are to be satisfied according to customer requirements.
- Design process - identify the workflow and resource requirements for a particular process, using a variety of tools such as process simulation software, flowcharting and scale models.
- Specify digital game scenes - describe scenes of digital games by communicating and cooperating with artistic crew, designers and artists to define the scope of the game's virtual environments.
- Formulate game rules - compose a series of rules as to how to play a game.
- Manage online content - ensure the website content is up to date, organized, attractive and meets the target audience needs, the requirements of the company and international standards by checking the links, setting the publishing time framework and order.
- Design graphics - apply a variety of visual techniques to design graphic material. Combine graphical elements to communicate concepts and ideas.
- Use markup languages - utilize computer languages that are syntactically distinguishable from the text, to add annotations to a document, specify layout and process types of documents such as HTML.
- Assess the impact of previous design decisions on modern game design;
- Deeply explores the process of writing a screenplay and storyboard for digital games and coherently differentiates between all the stages involved.

- Ensure visual quality of the set - inspect and amend the scenery and set-dressing to make sure the visual quality is optimal with in constraints of time, budget and manpower.
- Create original drawings - create original drawings, based on texts, thorough research and discussion with authors, journalists and specialists.
- Create storyboards - apply story development and plot lines and edit animations to create storyboards that render the flow of the animation. Map out key scenes and develop characters.
- Use communication equipment - set up, test and operate different types of communication equipment such as transmission equipment, digital network equipment, or telecommunications equipment.
- Create set models - create three-dimensional models of the envisioned set layout.

Transversal skills:⁷

- Discuss artwork - introduce and discuss the nature and content of art work, achieved or to be produced with an audience, art directors, catalogue editors, journalists, and other parties of interest.
- Define artistic approach - define your own artistic approach by analysing your previous work and your expertise, identifying the components of your creative signature, and starting from these explorations to describe your artistic vision. – 2166.5
- Develop design concept - research information to develop new ideas and concepts for the design of a specific production. Read scripts and consult directors and other production staff members, in order to develop design concepts and plan productions.
- Monitor developments in technology used for design - identify and explore recent developments in technology and materials used in the live performance industry, in order to create an up-to-date technical background for one's personal design work.
- Adapt existing designs to changed circumstances - Adapt an existing design to changed circumstances and ensure that the artistic quality of the original design is reflected in the final result.
- Build business relationship - establish a positive, long-term relationship between organisations and interested third parties such as suppliers, distributors, shareholders and other stakeholders in order to inform them of the organisation and its objectives.
- Analyse business requirements - study clients' needs and expectations for a product or service in order to identify and resolve inconsistencies and possible disagreements of involved stakeholders.

⁷ *Transversal competences* represent the value and attitudinal acquisitions that go beyond a specific field/program of study and are expressed by the following descriptors: autonomy and responsibility, social interaction, personal and professional development.

- Create concept of digital game - develop and communicate every aspect of overall game vision. Communicate and collaborate with technical crew, artistic and design teams to implement the game vision.

B. EXPECTED LEARNING OUTCOMES⁸

- a) **Knowledge⁹** - According to *the European Qualifications Framework (EQF)*, the learning outcomes of **level 7 qualifications**, corresponding to Master's level studies, require *highly specialized knowledge and critical awareness, some of which is at the forefront of knowledge in a field of work or study, as a basis for original thinking and/or research*:
- C1. Defines advanced methods, techniques and work tools used in digital game art as a basis for advanced professional practice.
 - C2. Identifies critical theories and evaluation methods applied to video game design relevant to professional projects in digital game visual production.
 - C3. Recognises conceptual, technical and stylistic approaches for creating game assets applicable to visual and interactive production for digital games.
 - C4. Associates critical-constructive analysis practices for video games in relation to contemporary society from the perspective of professional requirements in the field.
 - C5. Describes strategies for presenting and promoting personal artistic creations in the context of creation, applied research and digital production for games.
 - C6. Differentiates principles of 3D imaging, including digital sculpting, curve modelling and 3D scanning as a basis for advanced professional practice.
 - C7. Indicates the structure of digitally generated 3D environments and the logic of user interaction with them relevant to professional projects in digital game visual production.
 - C8. Summarises techniques for texturing, colouring and detailing 3D models and graphics applicable to visual and interactive production for digital games.
 - C9. States principles of 3D character creation and digitalisation of visual concepts from the perspective of professional requirements in the field.
 - C10. Reviews models for generating creative ideas and developing artistic concepts in the context of creation, applied research and digital production for games.
 - C11. Argues the role of 3D graphics software functionalities for modelling, rendering and composition as a basis for advanced professional practice.
 - C12. Interprets data formats, structures and limitations in migration and conversion processes relevant to professional projects in digital game visual production.

⁸ *Learning outcomes* are statements that refer to what a learner knows, understands and is able to do at the end of a learning process and are defined as knowledge, skills, responsibility and autonomy.

⁹ *Knowledge* is the result of assimilating information through learning. Knowledge is the body of facts, principles, theories and practices related to a particular field of work or study. Knowledge is described as theoretical and/or factual. Knowledge is expressed by the following descriptors: knowing, understanding and using specific language, explaining and interpreting.

- C13. Exemplifies principles of 3D rendering and the conversion of wireframe models into final images applicable to visual and interactive production for digital games.
- C14. Locates the structure of polygonal modelling and the role of vertices, edges and surfaces in meshes from the perspective of professional requirements in the field.
- C15. Specifies types of reference materials required for documenting artworks in the context of creation, applied research and digital production for games.
- C16. Highlights artistic, aesthetic and philosophical trends relevant to contextualising personal work as a basis for advanced professional practice.
- C17. Reformulates the principles of methods for converting real objects into animated or digital elements relevant to professional projects in digital game visual production.
- C18. Formulates a conceptual framework for visual animation through light, colour, texture, shadow, transparency and motion applicable to visual and interactive production for digital games.
- C19. Checks methods for creating and processing 2D and 3D digital images from the perspective of professional requirements in the field.
- C20. Presents techniques for preparing pen-and-paper images for scanning, colouring, texturing and digital animation in the context of creation, applied research and digital production for games.
- C21. Compares functions of specialised design software and their applicability in visual projects as a basis for advanced professional practice.
- C22. Synthesises anatomical structures relevant to the representation of realistic physiognomic details in professional digital game visual production projects.
- C23. Reports the role of scenarios and animations in scripting and narrative coherence applicable to visual and interactive production for digital games.
- C24. Distinguishes the structure of digital game stories, including plot, gameplay objectives and storyboard from the perspective of professional requirements in the field.
- C25. Explains character typologies for digital games and their narrative and functional roles in the context of creation, applied research and digital production for games.
- C26. Describes software requirements needed to design a clear and organised structure as a basis for advanced professional practice.
- C27. Identifies technical properties of materials, processes, systems and digital functionalities relevant to professional projects in digital game visual production.
- C28. Interprets workflows, resources and critical stages of design processes applicable to visual and interactive production for digital games.
- C29. Differentiates visual and functional elements required to define digital game scenes from the perspective of professional requirements in the field.
- C30. Specifies the mechanics of game rules and their effect on gameplay experience in the context of creation, applied research and digital production for games.
- C31. Reformulates principles of online content management for platforms and target audiences as a basis for advanced professional practice.

- C32. Compares visual techniques through which graphical elements communicate ideas and concepts relevant to professional projects in digital game visual production.
- C33. Argues the structure of markup languages and their role in layout, annotation and digital processing applicable to visual and interactive production for digital games.
- C34. Exemplifies historical design decisions and their influence on contemporary games from the perspective of professional requirements in the field.
- C35. Presents stages of screenplay and storyboard development for digital games in the context of creation, applied research and digital production for games.
- C36. Summarises scenic and set-dressing elements that influence the visual quality of a set as a basis for advanced professional practice.
- C37. Recognises textual sources, research and specialist dialogue required for original drawings relevant to professional projects in digital game visual production.
- C38. Associates story development, plot line and key scenes in storyboard construction applicable to visual and interactive production for digital games.
- C39. Locates types of communication equipment and their applicability in digital projects from the perspective of professional requirements in the field.
- C40. Indicates components of three-dimensional set models and their relation to the visual concept in the context of creation, applied research and digital production for games.
- C41. Defines ethnic and cultural diversity, legal frameworks and principles of mutual respect as a basis for advanced professional practice.
- C42. Describes individual and team work processes, time management and adaptability relevant to professional projects in digital game visual production.
- C43. Analyses the relationship between visual art, interactivity, narrative and user experience applicable to visual and interactive production for digital games.
- C44. Interprets the requirements of a professional brief according to audience, game genre, platform and art direction from the perspective of professional requirements in the field.
- C45. Distinguishes among pipelines for concept art, asset creation, environment art, character art and animation in the context of creation, applied research and digital production for games.
- C46. Specifies criteria of visual quality, readability, stylistic coherence and functionality of digital assets as a basis for advanced professional practice.
- C47. Explains the role of visual research and cultural documentation in supporting the originality of art direction relevant to professional projects in digital game visual production.
- C48. Interprets the relationship among technological constraints, optimisation, performance and artistic intent applicable to visual and interactive production for digital games.
- C49. Presents principles of collaboration among artistic, design, technical and production roles from the perspective of professional requirements in the field.

- C50. Describes criteria of accessibility, inclusion, cultural representation and social responsibility in the context of creation, applied research and digital production for games.
 - C51. Defines methods for documenting, versioning and archiving files, assets and deliverables as a basis for advanced professional practice.
 - C52. Interprets concepts of intellectual property, licensing, originality and ethical use of references relevant to professional projects in digital game visual production.
 - C53. Describes principles of feedback, iteration and visual testing of assets, scenes and portfolios applicable to visual and interactive production for digital games.
 - C54. Explains the relationship among mechanics, rules, space, character, atmosphere and visual language from the perspective of professional requirements in the field.
 - C55. Compares methods for comparative analysis of existing games and the limitations of design decisions in the context of creation, applied research and digital production for games.
 - C56. Explains the role of visual prototyping in rapidly testing concepts, compositions and interactive scenes as a basis for advanced professional practice.
 - C57. Interprets criteria for positioning a digital game art project within creative industries and contemporary digital culture relevant to professional projects in digital game visual production.
 - C58. Describes methods for planning resources, time and work stages for complex deliverables applicable to visual and interactive production for digital games.
 - C59. Explains professional standards for portfolio presentation and justification of artistic decisions from the perspective of professional requirements in the field.
 - C60. Describes principles of lifelong learning and professional updating in relation to the evolution of technologies specific to digital game art in the context of creation, applied research and digital production for games.
- b) Skills¹⁰** - According to the *European Qualifications Framework (EQF)*, the learning outcomes of **level 7 qualifications**, corresponding to Master's level studies, require *specialized **skills** for solving research and/or innovation problems, developing new knowledge and procedures and integrating knowledge from different fields:*
- A1. Applies advanced methods, techniques and tools in complex digital game art projects, adapting them to the brief, audience and platform.
 - A2. Selects appropriate work procedures for professional visual outcomes, justifying the choice in relation to project requirements.
 - A3. Analyses video game design through contemporary critical methods, correlating visual form with ludic function and social impact.

¹⁰ *Skill* is the ability to apply and use knowledge to accomplish tasks and solve problems. Skills are described as either cognitive (involving the use of logical, intuitive and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments). Skills are expressed by the following descriptors: application, transfer and problem solving, critical and constructive reflection, creativity and innovation.

- A4. Critiques existing design solutions to identify limitations, innovation potential and directions for improvement.
- A5. Develops game assets through conceptual, technical and stylistic approaches adapted to the type of digital production.
- A6. Integrates research information, digital techniques and communication strategies into coherent visual projects.
- A7. Documents concepts, theories and practices in the field of video games for well-argued critical-constructive analyses.
- A8. Formulates critical interpretations of current trends, relating video games to culture, society and contemporary art.
- A9. Prepares presentation and promotion materials for personal artistic creations, adapted to audiences and communication channels.
- A10. Elaborates a coherent argument for the creative vision, using data about the cultural and professional context of the project.
- A11. Uses 3D imaging techniques to create, edit, preserve and use three-dimensional images.
- A12. Manipulates point clouds, surface forms and 3D vector models according to the visual requirements of the project.
- A13. Builds computer-generated 3D environments, organising the virtual space for interaction and visual readability.
- A14. Adapts 3D environments to platform, performance, navigation and user experience constraints.
- A15. Produces 3D texture maps that add detail, colour, materiality and coherence to digital surfaces.
- A16. Improves textures and materials through visual testing, feedback and adjustments of realism or stylisation.
- A17. Sketches 3D characters starting from visual concepts, narrative typologies and gameplay requirements.
- A18. Models digital characters using specialised 3D tools while maintaining proportions, expressiveness and stylistic coherence.
- A19. Generates creative ideas for digital game art projects through visual research, conceptual exploration and formal experimentation.
- A20. Develops original artistic concepts and turns them into visual proposals applicable to game production.
- A21. Uses 3D graphics software for modelling, editing, rendering and composing digital images.
- A22. Executes advanced operations in applications such as Blender, Maya or equivalent tools, respecting the logic of three-dimensional objects.
- A23. Selects methods for migrating and converting data between formats, storage media or computer systems.

- A24. Checks the integrity of converted data and corrects information loss, incompatibilities or transfer errors.
- A25. Produces photorealistic or non-photorealistic 3D renders by configuring materials, lighting, cameras and export parameters.
- A26. Experiments with rendering solutions to achieve atmosphere, compositional clarity and alignment with the art direction.
- A27. Builds polygonal models by organising vertices, edges and faces into functional meshes.
- A28. Disassembles the structure of a 3D model to identify topology, proportion or optimisation errors.
- A29. Documents relevant reference materials for artistic processes involving different techniques, materials or specialists.
- A30. Selects visual samples, materials and documentation sources that support the feasibility and coherence of the artwork.
- A31. Analyses artistic, aesthetic and philosophical influences to contextualise personal creation within a trend or visual discourse.
- A32. Relates personal work to the evolution of contemporary trends by consulting experts, events and specialised resources.
- A33. Converts real objects into animated elements using optical scanning, digital capture or equivalent procedures.
- A34. Modifies converted elements to integrate them coherently into animations, scenes or interactive compositions.
- A35. Develops visual animations by manipulating light, colour, texture, shadow, transparency and motion.
- A36. Practises animation techniques to create expressiveness, visual rhythm and the illusion of motion in objects or characters.
- A37. Produces 2D and 3D digital images representing animated objects, visual processes or interactive concepts.
- A38. Integrates animation and modelling programs into workflows for producing final digital images.
- A39. Prepares pen-and-paper images for scanning, editing, colouring, texturing and digital animation.
- A40. Adapts analogue drawing to digital processing requirements while preserving graphic intent and expressive quality.
- A41. Uses specialised design software to develop visual projects, graphic materials and digital assets.
- A42. Improves visual projects by selecting appropriate software functions, testing and progressive refinement.
- A43. Builds digital drawings and sculptures with realistic physiognomic details based on anatomical studies.

- A44. Demonstrates control over proportions, volumes and anatomical expressiveness in the representation of digital characters.
- A45. Reviews scenarios and animations to identify elements relevant to scripting, narrative rhythm and continuity.
- A46. Formulates observations applicable to scripting, correlating animation with action, conflict and gameplay objectives.
- A47. Elaborates stories for digital games by structuring plot, storyboard and gameplay objectives.
- A48. Builds narrative sequences that support interaction, progression and the player's emotional experience.
- A49. Develops character typologies for digital games, establishing their role in gameplay and narrative.
- A50. Assembles visual, functional and narrative characteristics for coherent characters within the game universe.
- A51. Elaborates a clear and organised software design based on functional, visual and technical requirements.
- A52. Solves incompatibilities among requirements, functionalities and visual solutions proposed for implementation.
- A53. Specifies technical requirements for materials, processes, services, software systems and digital functionalities.
- A54. Calculates the implications of technical requirements for time, resources, performance and deliverable quality.
- A55. Plans the design process by defining stages, resources, tools and verification criteria.
- A56. Builds flowcharts, process models or prototypes to organise production activities.
- A57. Formulates specifications for digital game scenes through communication with artistic, design and technical teams.
- A58. Mediates the team's visual proposals to maintain coherence of virtual environments and gameplay experience.
- A59. Formulates clear, coherent game rules applicable to the mechanics and objectives of the interactive experience.
- A60. Tests the impact of rules on game balance, pacing, difficulty and user engagement.
- A61. Administers online content by updating, organising and checking materials published on digital platforms.
- A62. Organises the publishing schedule and content structure according to target audience and professional standards.
- A63. Applies graphic design techniques for the visual communication of concepts, ideas and project information.
- A64. Combines graphical elements into a coherent, readable composition appropriate to the communication purpose.

- A65. Uses markup languages to structure, annotate, organise and process digital documents.
- A66. Modifies markup structures to adjust layout, information hierarchy and document compatibility.
- A67. Analyses design decisions from previous games to understand their effects on modern design.
- A68. Compares mechanics, visual solutions and user experiences to extract principles transferable to personal projects.
- A69. Elaborates screenplays and storyboards for digital games, differentiating the stages of concept, structuring and presentation.
- A70. Reviews screenplay and storyboard coherence in relation to narrative, gameplay and visual rhythm.
- A71. Examines the visual quality of scenery and set, identifying possible corrections within time, budget and team constraints.
- A72. Adjusts scenic elements to achieve readability, atmosphere and visual coherence of the set.
- A73. Produces original drawings based on texts, research, dialogue with specialists and project requirements.
- A74. Integrates information from diverse sources into original, coherent and documented visual concepts.
- A75. Builds storyboards that render animation flow, key scenes, character development and action progression.
- A76. Selects frames, transitions and narrative moments relevant to storyboard clarity and rhythm.
- A77. Configures communication equipment for transmitting, testing and operating information in digital contexts.
- A78. Checks the functioning of communication equipment and proposes adjustments for performance and operational safety.
- A79. Creates three-dimensional set models that accurately translate spatial configuration and the intention of the visual concept.
- A80. Improves the proportions, perspective and details of set models for visual and functional coherence.
- A81. Applies ethical and intercultural principles in the development of visual content, respecting diversity and the normative framework.
- A82. Argues for responsible visual decisions in relation to cultural representation, inclusion and audience impact.
- A83. Organises individual and team work to meet deadlines, prioritise tasks and adapt to changes.
- A84. Coordinates project, communication and review activities while maintaining creativity, flexibility and deliverable quality.

- A85. Integrates visual research, concept development, digital production, process documentation and presentation into a coherent final project.
- c) **Responsibility and Autonomy¹¹** - According to *the European Qualifications Framework (EQF)*, the learning outcomes for **level 7 qualifications**, corresponding to Master's level studies, involve *managing and transforming work or learning situations that are complex, unpredictable and require new strategic approaches, by taking responsibility for contributing to professional knowledge and practice and/or reviewing the strategic performance of teams*:
 - R1. Argues for the artistic and technical decisions of a digital game art project in relation to the brief, professional standards and target audience.
 - R2. Autonomously plans the stages of research, concept development, production, revision and delivery while maintaining project coherence and decision traceability.
 - R3. Organises tasks and resources according to complexity, deadline, technical risk and visual impact on deliverables.
 - R4. Responsibly reviews works based on critical feedback while preserving the art direction and project objectives.
 - R5. Observes principles of professional ethics, originality, intellectual property and transparent use of visual or technical sources.
 - R6. Acts responsibly in representing cultural, social and identity diversity in interactive visual content.
 - R7. Collaborates constructively with artistic, design and technical team members, taking ownership of their role in the quality of the shared outcome.
 - R8. Autonomously communicates project status, difficulties, solutions and decisions using professional language appropriate to the interlocutors.
 - R9. Proposes adjustments to the work plan when requirements change, maintaining the balance between creativity, feasibility and quality.
 - R10. Administers the technical quality of files, asset organisation, versioning and delivery of final outputs.
 - R11. Makes autonomous decisions regarding the selection of tools and technologies, justifying their suitability to project objectives.
 - R12. Monitors aesthetic and technical project risks and proposes adjustments before they affect deliverables.
 - R13. Responsibly integrates criteria of accessibility, readability and user experience into the development of visual game assets.
 - R14. Fulfils deadlines and commitments while realistically negotiating workload and the complexity level of the outcome.

¹¹ *Responsibility and autonomy* means the learner's ability to apply knowledge and skills autonomously and responsibly.

- R15. Demonstrates autonomy in learning new tools and transferring them to unfamiliar professional situations.
- R16. Critically examines their own creative process, identifying strengths, limitations and directions for professional development.
- R17. Responsibly contributes to team decisions, supporting visual, technical and narrative solutions with arguments.
- R18. Autonomously manages the relationship between research, experimentation and final outcome, avoiding superficial or unsupported solutions.
- R19. Publicly defends personal or team artistic projects through professional conduct and clear arguments.
- R20. Verifies the compliance of deliverables with the quality, format, documentation and communication requirements established for the project.
- R21. Reformulates solutions when available resources are limited, reducing complexity without losing essential objectives.
- R22. Adheres to the role of a reflective professional able to connect digital game art practice with contemporary cultural, technological and social contexts.
- R23. Autonomously applies academic and professional integrity standards in research, documentation, production and presentation.
- R24. Responds responsibly to users, beneficiaries and community through clear, inclusive and purpose-appropriate visual solutions.
- R25. Formulates a medium-term professional development pathway by selecting specialisation, portfolio and collaboration directions compatible with the digital game visual production field.

3. Occupations that can be practiced on the labor market

- *Digital games designer – ESCO code 2166.6*
- *Digital artist – ESCO code 2166.5*
- *3D modeler – ESCO code 2166.1*
- *Other occupations for which the program forms competences:*
- *Performance video designer – ESCO code 2166.12*
- *Drawing artist – ESCO code 2651.6*
- *Video artist – ESCO code 2651.11*
- *Production Designer – ESCO code 2654.1.5*

4. Providing flexible learning pathways within the study program

The flexibility of the study program is ensured through optional subjects, electives and complementary subjects.

The elective (optional) subjects are proposed for the 3rd semester and are grouped in **optional packages**, which complete the student's specialization path. The choice of the path is made by the student before the beginning of the academic year to which the semesters

containing the optional subjects or packages of optional subjects belong. The Master's degree program benefits from a total of 224 hours of optional subjects.

These subjects are:

Year 1

Script and storyboard

Hard surface modelling

Year 2

Game engines, interaction and visualization

Animation techniques for digital games

The above subjects become mandatory when the student's option is confirmed by the study contract.

In accordance with the provisions of the Regulation on the development of curricula for study programs at the West University of Timișoara, so that students can benefit **from ECTS for volunteering activities** based on the provisions of the Higher Education Law no. 199/2023, as subsequently amended and supplemented (article 127, paragraph (9)), the Volunteering discipline is available each semester in the curricula of all bachelor's and master's degree university study programs, with the status of an optional discipline, with a number of 2 ECTS credits.

Optional disciplines can also be chosen from the packages offered by other faculties of UVT. Within the optional disciplines, the student can customize his learning path by completing the ***Complementary Discipline in the field of Visual Arts***. This is offered every semester and can be chosen from a package of disciplines proposed by the faculty, having an interdisciplinary content, but complementary to the specifics of the study program followed by the student.

Furthermore, in accordance with the provisions of the Regulation on the initiation, development, monitoring, and periodic review of university study programmes and fields of study at the West University of Timișoara, as well as their corresponding curricula, each WUT student, both during the bachelor's degree cycle and the master's degree cycle, may optionally participate in short-term educational programmes (e.g., blended intensive programmes, thematic schools, etc.) organized in a physical and/or hybrid format by WUT, by WUT partner higher education institutions within the European Higher Education Area (EHEA), or by other WUT partner entities, and may be awarded transferable study credits upon successful completion of such programmes. The successful completion of these educational programmes, the credits earned, and the competences/learning outcomes acquired by students (to the extent that these are specified in a supporting document issued by the programme organizer) shall be recorded in the Diploma Supplement. In order to benefit from these credits, students must submit proof of successful completion of the programme, issued by the organizer, to the Student InfoCenter within a maximum of 10 working days following the completion of the programme. The awarding of credits shall be approved by a committee composed of representatives of the WUT General Secretariat, appointed by decision of the Rector of WUT at the beginning of each academic year.

5. Professional activity and student assessment

The rights, obligations and conditions for the professional activity of students at the West University of Timisoara are regulated by the *Code of Student Rights and Obligations and the Regulation on the professional activity of students at the bachelor and master degree programs of the UVT*, approved by the Senate of the UVT.

The form and methods of assessment/examination for each subject in the curriculum are set out in the subject descriptions.

6. Final exam

In accordance with the *Regulation on the organization and conduct of the exams for the completion of bachelor's and master's degree studies at the West University of Timisoara*, approved by the Senate of the UVT, the exam for the completion of master's degree studies at any master's degree program organized at the UVT consists of a test of elaboration and submission of the dissertation, for which **10 credits** are awarded.

The syllabus and bibliography for the final exams are published on the website of each faculty and/or on the UVT website before the beginning of each academic year.

Registration for the final exam is conditional on the student choosing the subject of the final paper no later than 60 days from the beginning of the academic year of the final year of studies.

The submission of the final version of the final paper on the e-learning platform must be done at least 5 working days before the scheduled starting date of the exam.

Each dissertation will be accompanied, at the time of submission, by the *Similarity Report* resulting from the verification of the originality of the dissertation through a specialized software, on the UVT e-learning platform.

Regulation on the organization and conduct of final exams for bachelor's and master's degrees at the Faculty of Arts and Design provides for:

- Approval of the creative and conceptual-theoretical approach of the dissertation work by a Pre-Dissertation Committee established at the level of the study program;
- The Pre-Dissertation Committee is composed of the teaching staff of the study program and any external collaborators with guest status, with the participation of the student and the dissertation coordinator, as well as in the open presence of the other students within the study program;
- The Committee has the role of validating or rejecting the projects presented (if they do not meet the minimum level descriptors for the competencies provided for by the specialization);
- Dissertation approval sessions take place on the deadlines established and announced at the level of the study programs, as appropriate, 1-4 times a year.

In accordance with the structure of the academic year, at UVT the final exams can be organized in 3 sessions, usually in July, September and February.

7. Preparation for the teaching profession (*if applicable*)

Students who wish to opt for a teaching career in pre-university education must take (complementary to the present study program) and complete the *Psycho-pedagogical Training Program for the certification of competences for the teaching profession* and obtain the Certificate of Completion of this program. In the West University of Timisoara this program is organized through the Department for the Preparation of Teaching Staff (DPPD) and can be followed in parallel with undergraduate or postgraduate studies. For more information, please visit: <https://dppd.uvt.ro/>.

LIST OF SUBJECTS STUDIED, GROUPED BY YEAR AND SEMESTER

Study Year I

Academic year 2026-2027

No.	Discipline	C1	C2	Disciplinary code	Semester I 14 weeks					Semester II 14 weeks				
					Number of hours/week				Number of credits	Number of hours/week				Number of credits
					C	S	L	P	Cr	C	S	L	P	Cr
1.	Concept Art and illustration I	DS	DOB	FADMAGD 1101	1		1		6					
2.	Concept Art and illustration II	DS	DOB	FADMAGD 1201						1		1		6
3.	Character Creation I	DS	DOB	FADMAGD 1102	2		2		6					
4.	Character Creation II	DS	DOB	FADMAGD 1202						2		2		6
5.	3D Digital Environments and Props I	DS	DOB	FADMAGD 1103	1		1		6					
6.	3D Digital Environments and Props II	DS	DOB	FADMAGD 1203						1		1		5
7.	Research ethics	DC	DOB	FADMAGD 1204	1	1			2					
8.	Artistic Anatomic studies I	DF	DOB	FADMAGD 1105	1		1		4					
9.	Artistic Anatomic studies II	DF	DOB	FADMAGD 1205						1		1		3
10.	Hard surface modeling I	DS	DOP*	FADMAGD 1106	1		1		6					
	Script and storyboard I			FADMAGD 1107										
11.	Hard surface modeling II	DS	DOP*	FADMAGD 1206						1		1		4
	Script and storyboard II/ Scenariu și Storyboard II			FADMAGD 1107										
12.	History of Digital Games I	DS	DOB	FADMAGD 1207						1	1			2
13.	Specialized internship	DS	DOB	FADMAGD 1208						120/sem				4

No.	Discipline	C1	C2	Disciplinary code	Semester I 14 weeks					Semester II 14 weeks				
					Number of hours/week				Number of credits	Number of hours/week				Number of credits
					C	S	L	P	Cr	C	S	L	P	Cr
TOTAL					7	1	6		30	7	1	6		30
Total teaching hours per week					14					14				

* the option is expressed according to the principle 1 of 2

Optional subjects														
No. crt.	Discipline	C1	C2	Disciplinary code	Semester I					Semester II				
					Number of hours/ week				Number of credits	Number of hours/ week				Number of credits
					C	S	L	P		C	S	L	P	
1.	Volunteering I	DC	DFA	FADMAGD 1109				60/sem	2					
2.	Volunteering II	DC	DFA	FADMAGD 1209									60/sem	2
3.	Complementary Discipline in the field of Visual Arts I	DS	DFA	FADMAGD 1110	1		1		2					
4.	Complementary Discipline in the field of Visual Arts II	DS	DFA	FADMAGD 1210						1		1		2

Second year of studies

Academic year 2027-2028

No.	Discipline	C1	C2	Disciplinary code	Semester I 14 weeks					Semester II 14 weeks				
					Number of hours/week				Number of credits	Number of hours/week				Number of credits
					C	S	L	P	Cr	C	S	C	P	Cr
1.	Methodology of research for Master's thesis (Final Project I)	DF	DOB	FADMAGD 2101	1	1			3					
2.	Dissertation development	DF	DOB	FADMAGD 2201									4+30	3
3.	Concept Art and illustration III Concept Art și Ilustrații III	DS	DOB	FADMAGD 2102	1		1		6					
4.	Concept Art and illustration IV	DS	DOB	FADMAGD 2202						1		1		7
5.	Character Creation III	DS	DOB	FADMAGD 2103	2		2		6					
6.	Character Creation IV	DS	DOB	FADMAGD 2203						2		2		7
7.	3D Digital Environments and Props III	DS	DOB	FADMAGD 2104	1		1		6					
8.	3D Digital Environments and Props IV/	DS	DOB	FADMAGD 2204						1		1		7
9.	Game engines, interaction and visualization I	DS	DOP*	FADMAGD 2106	1		1		6					
	Animation techniques for digital games I			FADMAGD 2107										
10.	Game engines, interaction and visualization II	DS	DOP*	FADMAGD 2206						1		1		6
	Animation techniques for digital games II			FADMAGD 2207										
11.	History of Digital Games II	DS	DOB	FADMAGD 2108	1	1			3					
Dissertation writing 2 weeks/sem. II														
TOTAL					7	2	5		30	5		5	4	30

No.	Discipline	C1	C2	Disciplinary code	Semester I 14 weeks					Semester II 14 weeks				
					Number of hours/week				Number of credits	Number of hours/week				Number of credits
					C	S	L	P	Cr	C	S	C	P	Cr
Total teaching hours per week					14					14				

* the option is expressed according to the principle 1 of 2

*the 30 hours related to the dissertation writing are for the entire semester, unevenly distributed

Elective subjects														
No. crt.	Discipline	C1	C2	Disciplinary code	Semester I					Semester II				
					Number of hours/ week				Number of credits	Number of hours/ week				Number of credits
					C	S	L	P		C	S	L	P	
1.	Volunteering III	DC	DFA	FSPDS030				60/sem	2					
2.	Volunteering IV	DC	DFA	FSPDS031									60/sem	2
3.	Complementary Discipline in the field of Visual Arts I	DC	DFA	FADMAGD 2110	1		1		2					
4.	Complementary Discipline in the field of Visual Arts II	DC	DFA	FADMAGD 2210						1		1		2

Legend

C1	content criteria
C2	mandatory criteria
DF	fundamental subjects
DS	specialisation subjects
DC	complementary subjects
DOB	mandatory subjects
DOP	optional subjects
DFA	elective subjects
CP	professional competence
CT	transversal competence
C	lecture-type teaching activity
S	seminar-type teaching activity
L	laboratory/practical work teaching activity
P	traineeship-type teaching activity

Subject code: <faculty><department><subject number>

GENERAL BALANCE SHEET I

(by content criteria)

Nr. crt.	Subject type	Total number of hours							
		Year I		Year II		Whole study program			% of total
		Cours e	S/L/P	Cours e	S/L/P	Cours e	S/L/P	Total	
1.	Fundamentals	28	28	14	70	42	98	140	14,99%
2.	Specialisation	154	274	154	184	308	458	766	82,01%
3.	Complementary	14	14	0	0	14	14	28	3,00%
TOTAL		196	316	168	254	364	570	934	100%

GENERAL BALANCE SHEET II

(according to the mandatory criteria)

Nr. crt.	Subject type	Total number of hours							% of total
		Year I		Year II		Whole study program			
		Cours e	S/L/P	Cours e	S/L/P	Cours e	S/L/P	Total	
1.	Mandatory	168	288	140	226	308	514	822	88,01%
2.	Optional	28	28	28	28	56	56	112	11,99%
TOTAL		196	316	168	254	364	570	934	100%
3.	Elective	28	148	28	148	56	296	352	Not included in totals
Total ratio of (S/L/P) / course hours						1,57			

Responsible for the study program,
Conf. univ. dr. Alexandru Bunii

Department director,
Prof. univ. dr. Iosif Mihailo

Dean,
Prof. univ. dr. Diana Ornella Andreescu

Rector,
prof. univ. dr. Marilen Gabriel PIRTEA

CORRELATION BETWEEN COMPETENCES, EXPECTED LEARNING OUTCOMES AND STUDYED SUBJECTS

- [Correlation of expected learning outcomes with the subjects studied;](#)
- [Correlation of expected learning outcomes with key, professional and transversal skills.](#)