



SOUTH-WEST UNIVERSITY “NEOFIT RILSKI” – BLAGOEVGRAD

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FACULTY OF ARTS

Department of Television, Theatre and Cinema Art

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BACHELOR'S PROGRAM

Film and Television Cinematography – Professional Field

8.4 Theatre and Film Arts

INFORMATION PACKAGE

For the use of the European Credit Transfer and Accumulation System (ECTS)

BACHELOR'S PROGRAM

Film and Television Cinematography – Professional Field

The Bachelor's program in *Film and Television Cinematography* prepares highly qualified specialists for work in film and television production. Graduates of the program are competent in the creation of audiovisual products (photography, fiction and documentary films for cinema and television, advertising, music videos, and audiovisual products used in education, etc.). They master new digital technologies, interpret and construct the visual dimension of creative products in the various fields of film and television production.

Graduates are trained to use modern media platforms through which they can reach a wide viewing audience.

Graduate Competencies

Graduates of the program are fully qualified to:

- Work as Directors of Photography in film and television productions;
- Work as Camera Operators (television), First Assistant Camera, Second Assistant Camera;
- Work as Heads of Lighting, TV Camera Operators.

STRUCTURE OF THE CURRICULUM

(based on the ECTS Guidelines of the European Union)

Program: Film and Television Cinematography – Bachelor's program (8 semesters)

First Year			
First Semester	First Semester	First Semester	First Semester
Introduction to Film and Television	4,5	Introduction to Film and Television	4,5
Directing – Part I		Directing – Part II	
Cinematographic Work of the Director of Photography – Part I	4,5	Cinematographic Work of the Director of Photography – Part II	4,5
Theory of Film Editing – Part I	4,5	Theory of Film Editing – Part II	4,5
Physical Education		Ongoing Practical Training	
		Physical Education	3,0
Elective Modules (students are required to select four modules from Group I)		Elective Modules (students are required to select three modules from Group II)	
Introduction to Adobe Premiere	4,5	Working with Adobe Premiere	4,5
Directorial Screenplays	4,5	Directorial Interpretation of the Theme	4,5
Optics and Film Technology	4,5	Lighting Technology	4,5
Introduction to Television Technology and Techniques	4,5	Fundamentals of Television	4,5
Fundamentals of Dramaturgy		Technology and Techniques	4,5
History of Film and Television – Part I	4,5	Greek Mythology and Religion	4,5
Film Analysis	3,0	History of Film and Television – Part II	4,5
Bulgarian Literature of the 20th Century	3,0	History of Contemporary Fine Arts	4,5
History of Fine Arts	3,0	Contemporary Bulgarian Literature	4,5
		Introduction to Sound Technology	4,5
		Culture of Written Speech	
	Total: 30		Total: 30
Second Year			
Third Semester	ECTS credits	Fourth Semester	ECTS credits

Directing in Documentary Forms – Part I	4,5	Directing in Documentary Forms – Part II	4,5
Cinematography in Documentary and Popular Science Cinema – Part I	4,5	Cinematography in Documentary and Popular Science Cinema – Part II	4,5
Editing in Documentary Forms – Part I	4,5	Editing in Documentary Forms – Part II	4,5
		Ongoing Academic Practice	
Elective Courses (students choose four courses from Group III)		Elective Courses (students choose four courses from Group IV)	
Introduction to Computer Editing	4,5	Fundamentals of Computer Editing	4,5
Dramaturgy of the Documentary Film	4,5	Television Directing	4,5
Directing in Popular Science Forms	4,5	Dramaturgy of Television Forms	4,5
Introduction to the Composition of Photographic Images	4,5	Computer Formats	4,5
Technology of Video Editing	4,5	Contemporary Photography	4,5
Psychology	4,5	Multicamera Shooting Method	4,5
Cinematographic Equipment and Apparatus	4,5	Television Journalism	4,5
History of Bulgarian Cinema	4,5	Musical Design	4,5
Fundamentals of Film Production	3,0	History of Music	
Working with Microphones	3,0		
Film Terminology	3,0		
	Total: 30		Total: 30
Third Year			
Fifth Semester		Sixth Semester	
Light and Color – Part I	12,0	Light and Color – Part II	12,0
Theory and Technology of the Screen Image – Part I	4,5	Special Visual Effects – Part I	3,0
		Theory and Technology of the Screen Image – Part II	3,0
Elective Courses (students choose four courses from Group V)		Elective Courses (students choose four courses from Group VI)	
Magazine Television Program	4,5	Contemporary Bulgarian Cinema	4,5
Scenography and Costume Design – Part I	4,5	Scenography and Costume Design – Part II	4,5
Copyright and Cultural Legislation	4,5	Film and Television Budgeting and Budget Implementation	4,5
Film Adaptation of a Literary Work	4,5	Principles of the Educational Film	4,5
Sound in Feature Film	4,5	Representation of Cultural and Historical Heritage in Audiovisual Works	4,5
Cultural Symbols in Bulgaria during the Second Half of the 20th Century	4,5	Psychology, Psychophysiology, and the Nature of Visual Perception	4,5
Keeping a Shooting Logbook	4,5	Original Music	
Television Series Dramaturgy	4,5	The Work of the Cinematographer with the Actor in Front of the Camera – Part I	4,5
Aesthetics	4,5		
	Total: 30		Total: 30
Fourth Year			
Seventh Semester		Eighth Semester	

Plastic Forms of the Image – Part I	12,0	Plastic Forms of the Image – Part II	17,0
Special Visual Effects – Part II	4,5	Personal Creative Project	3,0
		State Practical Examination	10,0
Elective Courses (students choose four courses from Group VII)			
Cinematographer's Work with the Actor in Front of the Camera – Part II	4,5		
Cinematography in Extreme Conditions	4,5		
Exposure Metering in Film and Television	4,5		
Contemporary World Cinema	4,5		
History of Philosophy	4,5		
Presentation	4,5		
	Total: 30		Total: 30

Summary:

Component – ECTS Credits

Semester 1 (Compulsory + Elective Courses) – 30 ECTS

Semester 2 (Compulsory + Elective Courses) – 30 ECTS

Total for the Academic Year – 60 ECTS

Semester 3 (Compulsory + Elective Courses) – 30 ECTS

Semester 4 (Compulsory + Elective Courses) – 30 ECTS

Total for the Academic Year – 60 ECTS

Semester 5 (Compulsory + Elective Courses) – 30 ECTS

Semester 6 (Compulsory + Elective Courses) – 30 ECTS

Total for the Academic Year – 60 ECTS

Semester 7 (Compulsory + Elective Courses) – 30 ECTS

Semester 8 (Compulsory + Elective Courses) – 30 ECTS

Total for the Academic Year – 60 ECTS

Overall Total for 8 Semesters – 240 ECTS

BACHELOR'S PROGRAMME FILM AND TELEVISION CINEMATOGRAPHY 8 Semesters

COURSE DESCRIPTION

COMPULSORY COURSES

Introduction to Film and Television Directing PART I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment: Continuous assessment

Type of Examination: Practical

Semester: I

Departmental Guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturers: Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov

Course Structure:

The course *Introduction to Film and Television Directing – Part I* provides students with theoretical and practical knowledge of the essence of film art and the principles of cinematic narration, the expressive means of cinema and audiovisual arts, and their creative application in transforming an idea into a work of art. The training emphasizes the specific features of visual interpretation of themes, ideas, and plots. It examines the major types of cinema, contemporary forms, genres, and their characteristics. The course is similarly structured to cover television and new media.

Links with Other Courses:

This is a fundamental discipline closely related to many courses in film and television production.

Course Objectives:

- To form competencies concerning the main features and specifics of audiovisual arts and television;
- To prepare students for the profession of film director;
- To build competencies for observing processes and phenomena and representing them visually;
- To provide principles of visual interpretation;
- To develop professional and creative teamwork skills.

Learning Outcomes:

By the end of the course, students will have acquired competencies in:

1. Principles of visual interpretation of themes and ideas and visual narrative construction;
2. Critical and professional analysis of audiovisual and television forms;
3. Applying cinematographic tools for audiovisual storytelling;
4. Developing conceptual or creative projects for short audiovisual forms;
5. Planning and implementing creative teamwork in multicultural environments;
6. Presenting audiovisual works professionally.

Syllabus – Lectures:

1. Cinema as a multidimensional and syncretic art. Relations between cinema, other arts, and media. – 3 hrs
2. Types of cinema, genres, forms, and their characteristics. – 3 hrs
3. Content and form. Construction of the film, screen reality, aesthetic features. – 3 hrs
4. Creators of the audiovisual work: role and functions of the director. – 2 hrs
5. Formation of authorial style: curiosity, culture, experience, education. – 2 hrs
6. Critical functions of the director as author: worldview and position. – 3 hrs
7. Development of imagination. Perception of detail, space, time, rhythm. – 3 hrs
8. Elements of film narrative: events, logical connections, idea, theme, plot. – 3 hrs
9. Expressive means at event level: what is seen/heard on screen. – 4 hrs
10. Natural light, atmosphere, sound, presence, movement. – 3 hrs

Syllabus – Practical Exercises:

1. Elements of film narrative – building event sequences. – 3 hrs
2. Astronomical, atmospheric, and cinematic time. – 3 hrs
3. Film space – construction of cinematic space. – 3 hrs
4. Physical relations, movement, mise-en-scène. – 3 hrs
5. Presence of the character, atmosphere, and environment. – 3 hrs

Course Organisation & Assessment:

Lectures are illustrated with extensive examples, which students analyse under guidance. Interactive demonstrations highlight practical aspects. Exercises require active participation, teamwork, and discussions. Students complete 4 course projects and one semester project, write 4–5 scripts, and analyse films. Assessment is continuous, based on practical work, individual projects, and participation.

Cinematographic Work of the Camera Operator PART I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment: Continuous assessment

Type of Examination: Practical

Semester: I

Departmental Guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Structure:

This course introduces students to the theoretical and practical foundations of cinematography. Students learn the principles of film and television theory, techniques of cinematographic application, and methods of film and television production. They gain systematic knowledge of image composition, lighting, tonal and color solutions, and camera and actor movement. The course emphasizes mastering cinematographic techniques as the foundation of the director of photography's craft.

Course Objectives:

- To form competencies regarding the features and specifics of audiovisual arts and television;
- To train students in professional cinematographic practice and knowledge of production technologies;
- To develop specific creative abilities, broad cultural background, and communication skills for teamwork.

Learning Outcomes:

Students will:

- Acquire the ability to work independently as cinematographers;
- Gain skills in creating individual cinematographic projects;
- Develop the ability to analyse cinematographic means – composition, light, color;
- Be able to evaluate cinematographic work in films and television productions.

Syllabus – Lectures (selection):

1. Essence and role of the cinematographer. Professional requirements, intuition, and style. – 2 hrs
2. Invention of cinematography, first films (Lumière, Méliès, Paul). Emergence of cinematography as a profession. – 3 hrs
3. Informational potential of cinema/TV. Direct filming of events. Technical means. – 3 hrs
4. Scientific and popular-science cinema. Specific requirements for cinematographers. – 2 hrs
5. Cinematographic means in fiction cinema, visual composition, creative process. – 2 hrs
6. Key creative tasks, responsibilities, Bulgarian cinematography school traditions. – 2 hrs
7. Cinema and television as methods for depicting motion. – 2 hrs
8. Composition of the frame and relation to fine arts. – 2 hrs
9. Object movement, mise-en-scène, cinematic dynamics. – 2 hrs
10. Camera movement: pans, tracking, crane shots. – 2 hrs
11. Optical deformation, filters, visual effects. – 2 hrs
12. Visual and auditory perception analysis, audiovisual synchrony. – 2 hrs
13. From dramaturgy to visual construction. Gradation, ellipse, unity. – 2 hrs

Syllabus – Practical Exercises:

1. Work with cinematographic equipment, filters, accessories. – 5 hrs
2. Filming on location with video camera and lenses in different weather. – 5 hrs
3. Exercises in cinematographic plans and camera movement. – 5 hrs

Course Organisation & Assessment:

Lectures are accompanied by screenings, analyses, and discussions of cinematographic work in selected films. Practical exercises consolidate theoretical material. Students are assessed on participation, practical assignments, and creative projects.

Theory of Editing PART I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment: Continuous assessment

Type of Examination: Practical

Semester: I

Departmental Guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The course introduces the basic concepts of film editing, tracing its development during the silent film era and beyond. Students study editing tools such as spatial orientation, continuity, montage connections, and types of editing, along with their dramatic and expressive potential. The aim is to master the expressive means of film language, fundamental for fiction, documentary, and television formats.

Course Objectives:

- To introduce principles and challenges of editing language;
- To prepare students in basic concepts of the frame, sequence, and montage types;
- To build understanding of editing in fiction, documentary, and television works;
- To train students to apply editing principles in narrative construction.

Learning Outcomes:

Upon completion, students will:

- Understand key concepts of editing, including space, direction, and continuity;
- Apply principles of silent film editing;
- Express meaning visually through editing;
- Employ various editing types according to dramaturgy and style.

Syllabus – Lectures:

1. Editing as a principle of art. – 3 hrs
2. Editing in silent cinema: stages and influence. – 3 hrs
3. Building images through visual means in silent film. – 3 hrs
4. Schools and movements influencing film language. – 3 hrs
5. Types of shots and their dramatic functions. – 3 hrs
6. Specifics of editing in fiction, documentary, and TV forms. – 4 hrs
7. Rule of the axis, continuity, storyboard, master shot. – 4 hrs
8. Types of editing, functions, dramatic role. – 4 hrs
9. Theoretical views on montage (Béla Balázs, Rudolf Arnheim, Siegfried Kracauer, André Bazin). – 3 hrs

Syllabus – Practical Exercises:

1. Storyboarding a literary excerpt, applying concepts of situational shot and master shot. – 3 hrs
2. Long shot and close-up – dramaturgical use in editing. – 3 hrs
3. Axis of action – spatial orientation and continuity. – 3 hrs
4. Film analysis from the silent era. – 3 hrs
5. Constructing parallel action. – 3 hrs

Course Organisation & Assessment:

Lectures combine presentations, discussions, and demonstrations with film screenings.

Students engage in analysis, discussions, and independent creative tasks. Assessment is based on participation, regular assignments, and teamwork.

INTRODUCTION TO FILM AND TELEVISION DIRECTING PART II

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practicals

Form of Knowledge Assessment: Examination

Type of Exam: Practical

Semester: II

Methodological Supervision: Department of Television, Theatre and Cinema Art, Faculty of Arts

Lecturers: Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov; Assist. Prof. Dr. Petar Rusev

Course Structure:

The course “*Introduction to Film and Television Directing – Part II*” provides students with theoretical and practical knowledge about the essence of film art and the principles of constructing a cinematic narrative, the expressive means in cinema and audiovisual arts and their creative application, as well as the transformation of a creative idea into a work of art. Training includes the exploration of the specific features of building a visual interpretation of theme, idea, and plot. The main types of cinema, contemporary forms, genres, and their characteristics are clarified. Following the same principle, the thematic theoretical and practical corpus related to television and new media is structured. In this second part, special attention is given to the expressive means of constructing screen reality.

Connections with Other Academic Disciplines:

This is a fundamental discipline with close links to most subjects oriented towards film and television production.

Course Objectives:

- To build competencies regarding the fundamental characteristics and specifics of audiovisual arts and television;
- To develop competencies relevant to the profession of film director;
- To establish competencies for comprehensive observation of processes and phenomena and their visual representation;
- To provide competencies concerning the principles of visual interpretation;

- To develop competencies for integrated use of expressive means in constructing screen reality;
- To foster professional and creative collaboration and teamwork.

Aims of the Course:

1. To develop competencies for the principles by which visual interpretation of a theme or idea and visual narrative are constructed;
2. To develop competencies for critical and professional analysis of audiovisual works and television forms;
3. To develop competencies for proficient use of cinematographic tools enabling the construction of audiovisual storytelling;
4. To develop competencies for the elaboration of a conceptual or creative project for a short audiovisual form;
5. To develop competencies for planning and carrying out creative teamwork, including in multicultural environments.

Expected Learning Outcomes:

Upon completion of “*Introduction to Film and Television Directing – Part II*”, students will have:

1. Acquired competencies for constructing a visual interpretation of a theme or idea and visual storytelling;
2. Acquired competencies for critical and professional analysis of audiovisual works and television forms;
3. Acquired competencies for artistic and visual interpretation of theme and idea or for the professional application of television genre forms;
4. Acquired competencies for the creative use of cinematographic tools enabling audiovisual storytelling;
5. Acquired competencies for developing a conceptual or creative project for a short audiovisual form;
6. Acquired competencies for planning and executing teamwork in creative and multicultural settings;
7. Acquired competencies for presenting audiovisual films and forms.

Curriculum:

Lectures

1. Construction of cinematic narrative and screen reality – 3 hrs
2. Artistic interpretation of the plot – 3 hrs
3. Film language as a system of visual communication – 3 hrs
4. Plot and fabula. Building the storyline. Expressive and meta-levels of film narrative – 3 hrs
5. Basic principles for dividing the script into episodes – 3 hrs
6. Character development. Arcs and interactions. Archetypes – 3 hrs
7. Aesthetic and philosophical layers of the film. Semantics at the expressive level – 3 hrs
8. Shot sizes – semantic and dramaturgical interpretations and functions. Format, composition, and optics – 3 hrs
9. Line of interest. Axis of action. Point of view and angle – 3 hrs

10. Impact through camera movement: pan, dolly, crane; static camera, moving camera, subjective camera – 3 hrs
11. Lighting. Colour and black-and-white. Dramaturgical value of light and colour – 3 hrs
12. Visual and special effects. Titles and subtitles – 3 hrs
13. Creative aspects of structuring the cinematic narrative through editing – 3 hrs
14. Sound in film as an expressive means: sound effects, voice-over – 3 hrs
15. Original film music – conceptual use of music and sound design, films without music – 3 hrs

Practicals

1. Constructing an audiovisual narrative: theme and idea – 4 hrs
2. Format and composition of the frame – 4 hrs
3. Axes of interaction in the frame. Rule of shooting axes – 4 hrs
4. Expressive means of the camera – 4 hrs
5. The dramaturgy of colour – 4 hrs
6. Image design: visual and special effects, titles – 4 hrs
7. Editing structures of narrative – 4 hrs
8. Sound as an expressive tool: effects, voice, music, sound arrangement – 4 hrs
9. The director's work in television production – 4 hrs
10. The director as an audiovisual production specialist in electronic media – 4 hrs
11. Short audiovisual forms: analysis and practice – 5 hrs

Course Organisation and Assessment:

Lectures introduce topics through extensive examples, which students analyse under the lecturer's guidance. Special emphasis is placed on interactive demonstrations illustrating the practical aspects of the course. Practical exercises require active participation, encouraging problem-solving, discussions, and teamwork. They include shooting 4 coursework projects and one semester assignment, writing 4–5 scripts, and film analyses.

Individual work is essential, as students must develop their own creative project or theoretical paper. Coursework projects contribute to the overall assessment. Evaluation is based on presenting a creative project or theoretical text. Additional exam guidelines and reading lists will be provided.

CINEMATOGRAPHIC WORK OF THE CAMERA OPERATOR PART II

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practicals

Form of Knowledge Assessment: Examination

Type of Exam: Practical

Semester: II

Methodological Supervision: Department of Television, Theatre and Cinema Art, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The training in this discipline provides detailed and systematic knowledge of image

composition, lighting, tonal and colour solutions in film and television shots, as well as the movement of the camera and actors within the frame. This makes the discipline fundamental for mastering the craft of cinematography.

The cinematographer's creative work is carried out in production conditions and requires high professional mastery, specialised cinematographic knowledge, specific skills, broad cultural background, and communication abilities for teamwork. These are cultivated through the discipline *Film and Television Cinematography*, of which *Cinematography II* is a core component.

Course Objectives:

- To work in detail and systematically on image composition, lighting, tonal and colour solutions of film and television shots;
- To master camera and actor movement in the frame, making the discipline essential for the acquisition of cinematographic expertise;
- To master the expressive means and language of the cinematographer's craft, assisting students in their practical work in creating "kinetic" images in film and television.

Expected Learning Outcomes:

Students will:

- Acquire the ability to work independently in cinematography, applicable to their future professional practice;
- Gain skills for carrying out their own practical shooting projects;
- Develop abilities to analyse the expressive means of cinematography—composition, light, colour;
- Gain the ability to analyse and evaluate cinematographic work in films and television programmes.

Curriculum:

Lectures

1. Visual style of the film. Composition and dramaturgy. Plastic functions of the frame, interrelation and interdependence of expressive means. Plot-relevant moments and spatial parameters of the film image – 4 hrs
2. Stylistic and compositional unity of the frame, sequence, episode, and film. Composition and movement. Suggestion and preservation of atmosphere – 4 hrs
3. Historical development of cinematographic "light writing." Relations with fine arts and photography. Differences, continuity, recurrence, coordinates, time, space, kinetics – 3 hrs
4. Basic methods of light plasticity. Tonal and tonal–light drawing and their perception. Role of exposure, contrast balance, colours, range of extreme brightness, aerial and optical-geometric perspective – 4 hrs
5. Main types of lighting – 4 hrs
6. Visual and objective control of main types of light. Light accents. Dramatically significant areas and focal points. Light and movement. Distinctive methods – 3 hrs
7. "Light painting." Basic plastic effects. Dramaturgy, composition, atmosphere, and mood. Professional imagery – 3 hrs

8. Light unity in frame, sequence, episode, and the entire film. Lighting and aperture. Lighting “key.” Fundamentals of television lighting – 4 hrs

Practicals

1. Natural sunlight. The sun and sky as primary elements of the exterior. Qualitative and quantitative factors – 2 hrs
2. Lighting objects in sunny conditions. Methods of using and controlling sunlight – 2 hrs
3. Filming under cloudy conditions. Characteristics of diffused light, resulting conditions, and exposure specifics. Types and methods of backlighting and light modelling – 2 hrs
4. Variations of conditions and creation of atmosphere and effects: snow, rain, fog, haze, wind, storm, blizzard. Shooting regimes—twilight, day-for-night, sunset, sunrise, special effects. Role of exposure and sensitometric control – 2 hrs
5. Studio lighting. Lighting architecture, dramaturgical lighting. Plastic solutions – 2 hrs
6. Methodology of painting with light. Sequence of creative and technological operations – 2 hrs
7. Visual tasks and their solutions. Role of key light. Aerial perspective. Mise-en-scène and lighting – 2 hrs
8. Natural décor, indoor and outdoor backgrounds. Problems of balance with nature. Supplementation and adjustment. Modern lighting methods. Mixed light – 2 hrs

Course Organisation and Assessment:

Lectures introduce topics through extensive examples, which students analyse under the lecturer’s guidance. Special emphasis is placed on interactive demonstrations of practical aspects. Seminar sessions require active participation, encouraging discussion of key issues. Individual work is essential, as students are expected to develop their own creative project or theoretical paper. Coursework projects contribute to the assessment. Evaluation is based on the presentation of a creative project or theoretical text. An exam outline and reading list will be provided.

Practical exercises include: filming 4 coursework projects and one semester assignment, as well as film analyses. All tasks are assessed throughout the semester. Semester certification requires regular class attendance, completion of assigned tasks, and teamwork participation.

THEORY OF EDITING PART II

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practicals

Form of Knowledge Assessment: Examination

Type of Exam: Practical

Semester: II

Methodological Supervision: Department of Television, Theatre and Cinema Art, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The course provides detailed and systematic knowledge of different types of editing

transitions, mastery of frame elements, and the concept of shot duration. It introduces the conditions for editing-based shooting, the development of editing thinking, and the specifics of the shot in terms of duration and rhythm. Students explore the dramaturgical and expressive possibilities of editing and acquire both theoretical understanding and practical application skills.

Course Objectives:

- To familiarise students with the principles, specifics, and challenges related to the development of editing language and editing techniques;
- To prepare students in the fundamental principles and concepts associated with the shot, elements of the sequence, and types of montage;
- To prepare students to study different forms of fiction, documentary, and television works;
- To train students to apply editing concepts and principles—directing, connecting shots, constructing narrative and imagery;
- To provide knowledge of the historical development of montage across different stages of cinematic language.

Expected Learning Outcomes:

By the end of the course, students will have:

- Acquired knowledge of the key concepts related to editing, spatial orientation, directing, and montage transitions;
- Mastered the principles, specifics, and application of silent cinema editing language;
- Acquired the ability to express verbal actions and meanings through visual imagery;
- Gained the ability to apply different types of editing in accordance with dramaturgical and stylistic requirements.

Curriculum:

Lectures

1. Conditions for editing-based shooting and basic rules. The “axis of action” and the 30-degree rule – 1 hr
2. The shot: types, significance, functions. Elements of the shot. Dramaturgical and visual value depending on genre, dramaturgy, shot size, and editing – 2 hrs
3. Shot duration: factors affecting it. Specifics across genres and forms. Application through various editing types and shot scales – 2 hrs
4. Movement within the frame: types of movement and transformation of space and time – 2 hrs
5. Editing specifics when using dolly, pan, or zoom. Static versus moving shots. Dramaturgical and visual specifics in different scales and connections. Stylistic features – 2 hrs
6. Frame elements that create dynamics. Methods for constructing dynamics, stylistic harmony, and editing specificity across genres – 2 hrs
7. Connecting shots: main rules for static shots, moving shots, or shots with deformation. Dramaturgical and expressive functions of different connection methods – 2 hrs
8. Intra-frame editing: principles, application, dramaturgical value, and genre specifics – 2 hrs

9. Specifics of editing work in film and television – 2 hrs
10. Stylistic figures: types, form and content. Dramaturgical and editing specifics of different editing methods and forms. The ellipse – 2 hrs

Practicals

1. Proportion of the sequence and connections between shots – 5 hrs
2. Shot duration as an element of film rhythm – 5 hrs
3. Gradation and tension as the foundation of the sequence – 3 hrs
4. Constructing scene dynamics – 4 hrs
5. Constructing episodes through static and moving shots – 5 hrs
6. Use of ellipses in building dramatic action – 5 hrs
7. Intra-frame editing – 3 hrs

Course Organisation and Assessment:

The course is delivered through lectures, analysis of film and television works, text breakdown, and analysis of paintings and photographs. The aim is not only to acquire knowledge of the key concepts in editing theory but also to apply them creatively and appropriately across fiction, documentary, and television forms.

Practical exercises complement the lectures by applying the acquired knowledge in practice: text breakdown and storyboarding, analysis of visual works, photo-story construction, and building scenes using editing principles.

Practical coursework includes: 4 editing projects and one semester assignment, along with supplementary editing exercises. All tasks are assessed continuously throughout the semester. Semester certification requires regular class attendance, completion of tasks, and active participation in teamwork.

CURRENT PRACTICAL TRAINING

ECTS Credits: 4.5

Weekly Workload: 2 hours practicals

Form of Knowledge Assessment: Examination

Type of Exam: Practical

Semester: II

Methodological Supervision: Department of Television, Theatre and Cinema Art, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The course *Current Practical Training* aims to apply the knowledge acquired by students during the lecture courses into practical activities. It is designed to build practical skills related to teamwork—organisation, preparation, and on-location production.

Course Objectives:

- To apply in practice the knowledge acquired during the first year;
- To develop professional skills related to film and television production;
- To cultivate professional attitudes toward teamwork.

Expected Learning Outcomes:

Upon completion of the course, students will:

- Apply in practice the knowledge acquired during the year in the field of cinema and television;
- Master the entire process of creating a film and television product;
- Develop teamwork skills.

Curriculum:**Lectures / Practical Fieldwork**

The discipline is conducted as 30 hours of on-location training.

Assignments are determined by the artistic supervisors of the courses in Film and Television Directing, Cinematography, Film and Television Editing, and Producing in the Entertainment Industries and Audiovisual Arts. These tasks are based on the training provided during the academic year and aim at the practical application of theoretical material.

During the first year, students acquire the basic principles of filming tasks, such as:

- axis of action,
- spatial orientation,
- use of different shot scales,
- constructing continuity in scene building.

The practice involves several stages: preparation (script development, production book, storyboard). Practical training also includes group discussions with students from the three specialties and distribution of individual and team tasks. Students are divided into mixed teams, with participants from all three specialties. Training is supervised by teaching assistants under the guidance of artistic supervisors.

Practicals

- Preparation of scripts;
- Location scouting;
- Participation in script and production book discussions;
- Shooting of reference photographs;
- Preparation of shooting plans for each day of practice;
- Logging of recorded material;
- Organisation and selection of takes;
- Final editing in collaboration with the director;
- Teams may work independently on a common or individual task;
- The recorded material is reviewed, edited, and the completed projects are discussed with artistic supervisors.

Course Organisation and Assessment:

Students work on assigned tasks related to the training practice. They prepare scripts and participate in the post-production of filmed assignments. Part of the extracurricular workload includes filming and editing events connected to the university and faculty activities.

Practical exercises include filming and editing tasks during practice sessions. These are evaluated publicly, based on analyses and discussions.

DIRECTING DOCUMENTARY FORMS – PART I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practicals

Form of Knowledge Assessment: Continuous assessment

Type of Exam: Practical

Semester: III

Methodological Supervision: Department of Television, Theatre and Cinema Art, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Petar Rusev

Course Structure:

The course *Directing in Documentary Film – Part I* provides students with theoretical and practical knowledge of the nature of documentary cinema, television work, and the stages of developing an audiovisual production—from the initial idea to its final realization. Training focuses on the specific features of documentary film and its distinction from other cinematic forms, as well as on the components that structure the documentary narrative, with particular emphasis on the human subject as the object of cinematic exploration. The course also examines the diversity of documentary genres and their characteristics.

Course Objectives:

- To develop competencies in the role of the film director in documentary cinema and television documentary formats;
- To build competencies regarding the specificity of the documentary audiovisual product and its intersections with cinema and journalism;
- To develop competencies in the construction of documentary narrative and the role of improvisation in documentary directing;
- To acquire competencies related to cinematic space in documentary filmmaking;
- To train students in evaluating situations and responding quickly to unexpected circumstances;
- To cultivate competencies for artistic realization of a documentary film or the professional production of another documentary format.

Expected Learning Outcomes:

Upon successful completion, students will have:

1. Acquired competencies in the principles of creating a documentary film and television audiovisual product;
2. Developed competencies in the design of a documentary project or other documentary form, from concept to script;
3. Acquired skills in artistic interpretation of themes and ideas or professional realization of television documentary formats;
4. Gained the ability to use cinematic tools freely to construct a documentary narrative;
5. Acquired competencies in executing documentary film and television projects;
6. Developed skills in teamwork and managing a film crew;

7. Gained competencies in presenting documentary films and formats.

Curriculum:

Lectures

- Specifics of documentary cinema. Stages of development. Artistic movements and national schools – 3 hrs
- Documentary genres: types, specifics, and directorial concepts – 4 hrs
- Scientific and popular cinema: forms and characteristics – 3 hrs
- The script in documentary cinema. Structure and format of the documentary script – 3 hrs
- The relationship between scriptwriter, director, and producer in the preparation of a documentary project. Stages of preparation – 3 hrs
- Transforming reality into cinema: the subject of documentary research – 3 hrs
- Plot and story in documentary film. Conflict in documentary narratives – 4 hrs
- The logic of reality and the possibilities of influencing it through the audiovisual product – 2 hrs
- The point of view in documentary film: subjectivity and objectivity of the cinematic narrative – 2 hrs
- The role of editing in documentary film: editing phrase, episode, tempo-rhythm – 2 hrs
- Compilation (editing-based) documentary films: types, preparation, and genre specifics – 2 hrs
- History in documentary cinema: use of archival material and styles of interpretation – 2 hrs

Practicals

- Transforming reality into cinema: film and excerpt analysis – 5 hrs
- Time in documentary film: editing-based shooting – 5 hrs
- Researching various media and archival materials – 5 hrs

Course Organisation and Assessment:

The course is delivered through lectures, practical sessions, analysis of film and television works, text breakdown, and analysis of visual materials (paintings, photographs). Its aim is to familiarise students with the core principles and specificities of working with documentary forms, the elements of constructing a documentary film, and the creative role of the director at each stage of film production.

Practical exercises aim to reinforce and apply theoretical knowledge in practice by engaging students in the various stages of designing and creating a documentary film.

The final examination is conducted as a **public presentation**.

CINEMATOGRAPHY IN DOCUMENTARY AND POPULAR SCIENCE FILM – PART I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practicals

Form of Knowledge Assessment: Continuous assessment

Type of Exam: Practical

Semester: III

Methodological Supervision: Department of Television, Theatre and Cinema Art, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The course prepares students to operate professional film and television equipment and to lead the work of subordinate technical units. The cinematographer's creative practice takes place under production conditions and requires high professional mastery, advanced cinematographic knowledge, specific technical and artistic skills, broad cultural awareness, and effective teamwork. This is achieved through the study of the discipline *Film and Television Cinematography*, of which *Cinematography in Documentary, Popular Science, and Feature Film – Parts I and II* is a core component.

Cinematographers are also expected to possess experimental and technical-constructive skills in the field of cinematographic craft.

Course Objectives:

- To develop students' abilities for independent work as cinematographers, applicable in their future profession;
- To cultivate skills for the realization of personal cinematographic projects;
- To train students in the analysis of expressive means of cinematography – composition, light, and color;
- To develop analytical and evaluative competencies regarding cinematographic work in films and television programs.

Expected Learning Outcomes:

Upon completion of the course, students will:

- Have mastered the basic principles of documentary filmmaking;
- Have acquired knowledge of the specificities of documentary cinema;
- Be able to apply new technical and creative processes in documentary cinematography.

Curriculum:

Lectures

1. Introduction. Types of films and broadcasts. Creative and production areas of cinematographic work. The cinematographer as chronicler of an era – 2 hrs
2. Information potential in "live" coverage of reality. The cinematographer's role in thematic reportage – 3 hrs
3. Practice with reportage cameras: handheld shooting, tripods, optics, and accessories. Types of natural lighting systems. Shooting under challenging exposure conditions. Choice of camera position. Editing-oriented thinking and shooting – 3 hrs
4. Filming abroad: specific creative and production challenges. Recommendations and guidelines – 3 hrs

5. Sports reportage, profiles, essays, and films: artistic and visual expression, necessary preparation, and equipment – 3 hrs
6. The documentary essay and its specificities: observation, hidden camera, synchronous shooting, multi-camera methods – 3 hrs
7. The cinematographer's role in television information and documentary production. Specifics of television work – 3 hrs
8. Television and cinema as tools for scientific popularization and research. Creative and production work in popular science films. Required qualities, knowledge, and skills – 3 hrs
9. The cinematographer in popular science film: collaboration with the scientific consultant, search for cinematic and visual solutions, and key requirements – 3 hrs
10. Educational and instructional films: filming in laboratories, industrial workshops, clinics. Requirements, specificities, and adaptations – 3 hrs
11. Scientific films: methodology and filming techniques, specificities of cinematographic practice – 2 hrs

Practicals

1. Work with cinematographic equipment, light filters, and accessories – 4 hrs
2. Laboratory work with photographic processes – 4 hrs
3. Outdoor shooting with video cameras and different lenses in sunny and cloudy conditions – 4 hrs
4. Outdoor exercises in cinematographic plans and camera movements – 3 hrs

Course Organisation and Assessment:

The lecture course is supported by illustrative and discussion materials, including screenings of film and television excerpts, sequences, and complete works. These screenings are followed by detailed discussions on cinematographic techniques, expressive means, and their relation to students' practical assignments.

Lectures also encourage dialogue on major topics such as personal creative perspective, cultivation of taste, stylistic preferences, authorial voice, schools and traditions, and the cinematographer's role in the broader audiovisual process.

Special emphasis is placed on discussion of completed practical assignments, training students in defending their creative achievements.

Independent Work: Students engage in extracurricular assignments that reinforce key skills and knowledge in cinematography, contributing to course credits. These include mandatory and independent tasks aimed at consolidating theoretical and practical competencies.

Editing in Documentary Forms – PART I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Continuous assessment

Type of Examination: Practical

Semester: III

Methodological Guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course Description

The course *Editing in Documentary Forms – Part I* introduces the fundamental concepts related to the principles of working with documentary and archival material, editing interviews, and voice-over texts. It examines the specific features of different forms and the particularities of editing them. Students acquire various methods of editing documentary forms, with a focus on television formats such as news, journalistic programs, portrait films, and others.

Course Objectives

The academic discipline aims to:

- Introduce students to the principles, characteristics, and challenges of working in documentary cinema and documentary forms.
- Prepare students for independent work in television.
- Train students for their future professional activity as editors of live broadcasts, news, journalistic programs, and documentary films.

Expected Learning Outcomes

Upon successful completion of the course, students will:

- Acquire knowledge of the key concepts related to the preparation, sequencing, and editing of archival and documentary material.
- Master the principles and specific features of documentary cinema.
- Be able to work with interviews, surveys, and voice-over texts.

Course Content

Lectures

1. Documentary forms – types, preparation, postproduction, specific features of editing (4 hours)
2. Sound – types, sound categories, working with sound in documentary forms, voice-over, commentary, narration (4 hours)
3. News and reportage – working with current material, types of news, specific features of editing (4 hours)
4. Journalistic programs – types, editing specifics, working with text, voice-over, music, commentary (5 hours)
5. Interview – types, working with text, interviews in documentary films, interviews as portraits, expressive means (sound and editing) (4 hours)
6. Survey – types, preparation, shooting, editing, impressions as part of television programming (4 hours)
7. Educational film – purpose, themes, types of educational films, role in TV programming, use of modern editing technologies (5 hours)

Practical Exercises

1. Preparation of documentary material, description, text editing, sequencing in editing (3 hours)
2. Text preparation for interviews, types of interviews, editing specifics, working with text (3 hours)
3. Text editing, working with audio tracks (3 hours)
4. Analysis of documentary material (3 hours)
5. Working with narration, commentary, and voice-over text (3 hours)

Course Organization and Assessment

Lectures are delivered through a combination of traditional exposition, discussion, demonstration, observation, software training, and problem-based tasks. Lectures are illustrated with video materials, with a strong emphasis on practical tasks.

Practical exercises are designed to complement theoretical knowledge and apply it in practice through various forms – practical assignments, documentary observation, and documentary portrait.

The final grade for the semester is the arithmetic mean of all assessments from the individual tasks completed during the semester.

Directing in Documentary Forms – Part II

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Type of Examination: Practical

Semester: IV

Methodological Guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Prof. Irina Kitova, PhD; Chief Assistant Prof. Ivan Vladimirov, PhD; Chief Assistant Prof. Petar Rusev, PhD

Course Description

The course *Directing in Documentary Forms – Part II* builds upon the fundamental knowledge from Part I with topics related to contemporary documentary cinema and film processes, new genres and forms (documentary animation, mockumentary/docu-comedy, experimental films, personalized documentaries and journalism, etc.). Attention is also given to new television forms that employ a documentary approach, such as reality shows. Practical exercises are focused on mastering the principles of constructing a logical, clear, and emotionally engaging film narrative through the means of documentary cinema. The course also discusses documentary cinema in the context of globalization, as well as its place in new digital media.

Course Objectives

The academic discipline aims to:

- Develop competencies for the work of the film director in documentary cinema and television documentary forms.
- Develop competencies related to the specifics of the documentary audiovisual product and its intersections with cinema or journalistic forms.

- Build competencies for constructing a documentary narrative and the role of improvisation in directing.
- Develop skills for the artistic creation of documentary films or professional realization of other documentary forms.
- Form competencies in understanding contemporary trends in documentary practice, documentary cinema in television, electronic and digital media, and the synthesis between art and media.

Expected Learning Outcomes

Upon successful completion of the course, students will be able to:

- Understand the principles of constructing a documentary film and a television audiovisual product.
- Develop a documentary project or other documentary form from idea to screenplay.
- Interpret themes and ideas artistically or realize professional television documentary genres.
- Work fluently with cinematic tools to create a documentary narrative.
- Execute a documentary film or television project.
- Work effectively in a team and organize the work of a film crew on set.
- Present documentary films and forms.

Course Content

Lectures

1. Strategic approaches to planning, preparation, and realization of a documentary film project (3 hours)
2. Contemporary trends in documentary cinema (4 hours)
3. Documentary cinema in television, electronic, and digital media (3 hours)
4. The essence of the cinematic image and its specific features in documentary cinema (3 hours)
5. Conflict in documentary films – construction, development, author’s perspective (3 hours)
6. Realism and interpretation – metanarrative in documentary forms and viewer reception (3 hours)
7. Film language and the role of editing – editing phrase, film episode, tempo-rhythm (3 hours)
8. Postproduction in documentary cinema – finalizing the film (3 hours)
9. The concept of “context” in re-enactments, interludes, or work with archival material (3 hours)
10. Documentary cinema in the process of globalization (2 hours)

Practical Exercises

1. Research and project development – analysis of films and film excerpts (5 hours)
2. Documentary observation of a process or event – reportage, interview (5 hours)
3. Problem-oriented documentary film – analysis of films (5 hours)

Course Organization and Assessment

The course is carried out through lectures and practical exercises, including analysis of films

and TV productions, work with scripts, and analysis of images and photographs. The aim is for students to acquire knowledge of the principles and specific features of working with documentary forms, to gain skills in constructing a documentary film, and to understand the creative role of the director at different stages of the filmmaking process. Practical exercises are designed to complement theoretical knowledge and apply it in practice by engaging students with the stages of developing and creating a documentary film.

Cinematography in Documentary and Popular Science Film – Part I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Type of Examination: Practical

Semester: IV

Methodological Guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course Description

The course provides detailed and systematic knowledge of image composition, lighting, tonal and color solutions of the cinematic and television frame, and the movement of the camera and actors within the frame. It is a core discipline in mastering the art and craft of cinematography.

Course Objectives

The course aims to:

- Provide students with a general body of knowledge and practical skills.
- Build competencies necessary for achieving the artistic image in film production.
- Develop technical skills required for fieldwork.

Expected Learning Outcomes

Upon successful completion of the course, students will be able to:

- Independently create their own cinematographic projects for future film shoots.
- Apply theoretical knowledge in practice through the realization of practical tasks.

Course Content

Lectures

1. The place of the cinematography crew and its organizational structure. Relations with other departments (3 hours)
2. Main stages of film production – role and place of the cinematographer
3. Preparation, location scouting, and documentation (3 hours)
4. The cinematographer and the director's script. The role of imagination in cinematography (3 hours)

5. Camera tests. Collaboration with the production designer and props department. Preparation of the cinematographic explication for the film (4 hours)
6. Organization of the cinematography crew and task distribution
7. Shooting period (4 hours)
8. The role of the cinematographer in resolving dramaturgical tasks. The function of composition and lighting in constructing episodes and characters. Portraiture (4 hours)
9. Style, signature, and the expressive means of cinematography (3 hours)

Practical Exercises

1. Artistic analysis of outdoor scenes filmed by students (3 hours)
2. Analysis of student photography assignments (3 hours)
3. Practical exercises in studio lighting and camerawork (5 hours)
4. Exercises in portrait and detail cinematography with artificial lighting and camera in studio conditions (4 hours)

Course Organization and Assessment

The lecture course is supported by illustrative and discussion materials, including screenings of film and television stills, fragments, episodes, and complete films. These screenings are accompanied by detailed discussions of cinematographic work and the expressive means used in film, directly linked to students' practical tasks.

Lectures encourage discussions on core topics such as personal artistic perspective, the development of aesthetic taste, creative preferences, questions of style and authorship, and the cinematographer's role in the overall audiovisual process. Special attention is devoted to the analysis of completed practical assignments, with the goal of fostering students' ability to present and defend their own creative achievements.

Editing of Documentary Forms – Part II

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Type of Examination: Practical

Semester: IV

Methodological Guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Bilyana Topalova, PhD

Course Description

The course explores the basic principles and concepts related to editing documentary and archival material, structuring interviews, and editing voice-over narration. It examines the specifics of different documentary forms and their editing particularities. Students acquire knowledge and practical skills in editing documentary and television formats such as news, current affairs, and portrait films.

Course Objectives

The course aims to enable students to:

- Work with journalistic and current-affairs materials.
- Master the rhythmic and spatial laws of documentary editing.
- Be prepared for professional work in television.
- Acquire skills necessary for documentary film editing.
- Apply contemporary editing technologies.

Expected Learning Outcomes

Upon completion of the course, students will be able to:

- Work with up-to-date materials.
- Edit text and integrate archival footage.
- Build complete montage and sound compositions.
- Apply their skills in news, current affairs, and other television documentary formats.

Course Content

Lectures

1. Documentary film – themes, material structuring, editing specifics. Combining archival and contemporary footage. Use of new technologies. Creating overall rhythm and editing composition (5 hours).
2. Poetic, observational, reflexive, performative, and mockumentary forms of documentary film (5 hours).
3. Portrait – types, visual construction, sound design. Portraits of an era, public figures, contemporaries, historical figures (4 hours).
4. Editing politically relevant material – perspective, conflict, shaping meaning through text and sound. Editing specifics (4 hours).
5. Reality and its representation in film and television. Altered reality. Subjective vs. objective viewpoints. Documentary cinema as a reflection of reality. Structuring material and constructing tempo-rhythm (4 hours).
6. Objective and subjective reflection of information in documentary forms. Manipulation of material (4 hours).
7. Documentary film and elements of dramatized reconstruction. Combining fiction and documentary shots (4 hours).

Practical Exercises

1. Specifics of editing in documentary forms. Editing news (3 hours).
2. Subjective and objective principles in documentary editing. Editing objective and subjective materials (3 hours).
3. Editing archival material. The compilation film – specifics and methods of combining different sources (3 hours).
4. Characteristics of the documentary frame. Editing in television vs. documentary film. Types of shots, use of scales and montage methods (3 hours).
5. New technologies in documentary forms (3 hours).

Course Organization and Assessment

Lectures are delivered through a combination of exposition, discussion, demonstration, software exploration, and analysis of audiovisual materials. Special emphasis is placed on practical assignments.

Practical exercises complement the lectures by allowing students to apply their knowledge in real tasks such as news editing, documentary observation, and portrait editing. Students are required to complete both written and practical assignments independently, encouraging creative and critical engagement with documentary editing practices.

Ongoing Practical Training

ECTS Credits: 4.5

Weekly Workload: 2 hours practical exercises

Assessment Method: Continuous assessment (CA)

Type of Examination: Practical

Semester: IV

Methodological Guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Bilyana Topalova, PhD

Course Description

The course *Ongoing Practical Training* aims to apply the theoretical knowledge gained during lectures in the second year of study into practical activities. It develops hands-on skills in documentary and fiction film production, teamwork, organization, preparation, and on-location work.

Course Objectives

The course is designed to:

- Apply in practice the knowledge acquired during the second year of study.
- Build professional skills in documentary filmmaking, short fiction projects, and sound recording.
- Develop professional attitudes and collaborative teamwork practices.

Expected Learning Outcomes

Upon successful completion of the course, students will be able to:

- Apply in practice their acquired knowledge in cinema and television.
- Work with microphones and record sound on location.
- Research and select suitable characters for documentary projects, portraits, and interviews.
- Organize and prepare documentary subjects for filming.
- Work effectively in interdisciplinary film crews.

Course Content

Lectures

Not included.

Practical Training

The course consists of **30 hours of field practice**.

- Focus is placed on documentary genres.
- Students learn to shoot, record sound, and edit interviews, as well as to develop materials based on current topics.
- Practical tasks are defined by the artistic supervisors of the three specializations: *Film and Television Directing*, *Cinematography*, and *Film and TV Editing*.
- Training includes scenario development, shooting plans, location research, and preparation of working notebooks.
- Students work in mixed teams (directors, cinematographers, editors) under the guidance of assistants and artistic supervisors.
- Joint discussions of tasks and distribution of individual and group responsibilities are part of the practice process.

Organization and Assessment

- Assessment is based on preparatory tasks: scenario development, shooting schedules, technical preparation, and rehearsals.
- Practical outcomes include shooting, editing, and post-production of assigned projects.
- Extra-curricular activities include filming and editing events related to the university and faculty's cultural and academic activities.

LIGHT AND COLOR – PART I

ECTS Credits: 12.0

Weekly Workload: 3 hours of lectures, 5 hours of practical exercises

Assessment Method: Continuous assessment

Examination Type: Practical

Semester: V

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course Structure:

Students specializing in *Film and Television Cinematography* must acquire comprehensive and in-depth training in the organization of dramaturgical material and its recording on various image carriers. This process requires solid knowledge of the aesthetics of cinema and television combined with mastery of their specific technical and artistic means of expression.

Course Objectives:

The academic discipline aims to:

- Develop students' ability to work independently as cinematographers, applicable to their future professional practice;
- Foster skills in executing individual practical shooting projects;
- Develop analytical abilities regarding the expressive means of cinematography, including composition, light, and color;
- Build competence in analyzing and evaluating cinematographic work in films and television productions.

Curriculum:

Lectures

- Concepts of light and color – 3 hours
- Object color. Illumination of shadow – interdependence – 4 hours
- Characteristics of color and the coloration of objects. Hue, saturation, brightness. Spectral characteristics of light and color – 4 hours
- Psychophysiological aspects of color perception. Relationship between color and spectral composition. Metameric spectra and colors – 4 hours
- Fundamentals of color perception – 4 hours
- Compositional, light, and tonal unity and counterpoint. Cinematographic and plastic concept – 4 hours
- Light effects and color. Optical color mixing. Brightness of colored surfaces; illumination of glossy and reflective surfaces – 5 hours
- Lighting instruments for color illumination. Color and dichroic filters. Conversion filters. Reflectors and reflective surfaces – 4 hours
- Color temperature and lighting – 4 hours
- Exterior shooting and challenges of color cinematography. Special effects and modes – 4 hours

Practical Exercises

1. Outdoor shooting with a video camera – exercises in light under various natural lighting conditions – 15 hours
2. Shooting in a studio with a video camera and different lighting schemes – 15 hours
3. Outdoor shooting with a video camera and different lenses under sunny and cloudy conditions – 20 hours
4. Studio-based exercises in color – 20 hours

Course Organization and Assessment:

The lecture course is conducted in the traditional academic format, combining exposition with discussion, demonstration, and observation, as well as problem-solving tasks and analytical exercises. Lectures are illustrated with audiovisual materials (film excerpts, television programs). The primary emphasis of the lecture component lies in practical assignments. Practical exercises aim to complement and apply the acquired knowledge through various tasks such as editing an episode, arranging and selecting footage, performing color corrections, and working with sound effects and music.

ТЕОРИЯ И ТЕХНОЛОГИЯ НА ЕКРАННОТО ИЗОБРАЖЕНИЕ Iч.
ECTS кредити: 4,5

Седмичен хорариум: 2 часа лекции,

Форма на проверка на знанията: т.о.

Вид на изпита: практически

Семестър: V

Методическо ръководство: Катедра „Телевизионно, театрално и кино изкуство“, Факултет по изкуствата

Лектор: Иво Михайлов

Структура на курса:

Дисциплината включва запознаване с основните стъпки, включени в цифровата обработка на изображения. Получаване на изображение. Подобрение на изображението. Възстановяване на изображение. Сегментиране на изображение. Синтезиране и компресиране на изображения. Цифрова обработка на изображения. Академичната дисциплина има за цел да:

- познават фазите на обработка на изображението
- познават възможностите за подобряване на изображението.
- познават възможностите за обработка на цветни изображения;
- познават процеса на сегментиране на изображението

Учебна програма:

ЛЕКЦИИ

Съвременната практика на дигитални ефекти 3 часа

Неразделната роля на техника за цифрови изображения (DIT). 3 часа

Преминването от традиционен филм към цифрова технология в началото на 21 век. 3 часа

Контрол на качеството на изображението: 3 часа

DIT(техническата поддръжка)и операторът: синергична връзка. 3 часа

Запознаване с процесите на позитивната и негативната мишина. 4-часа

УПРАЖНЕНИЯ

Запознаване със сенситочметрични изследвания в сенситометрията. 4 часа

Фазите на обработка на изображението. 3 часа

Сегментиране на изображението 4 часа

Цифрово представяне на визуална информация. 5 часа

Разделянето на изображение на съставните му части или обекти;. 5 часа

Предизвикателства и еволюция на новите технологии - цифрови камери, софтуер и работни процеси. 5 часа

Организация и оценяване на курса:

Лекционният курс се провежда по традиционно утвърдения начин – изложение в съчетание с беседа, демонстрация и наблюдение, провокативни задачи, изучаване на софтуер. Лекциите се онагледяват с видео материали Основният акцент при лекционния курс са практическите задачи

LIGHT AND COLOR – PART II

ECTS Credits: 12.0

Weekly Workload: 3 hours of lectures, 5 hours of practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: VI

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course Structure:

Students specializing in *Film and Television Cinematography* must acquire comprehensive and thorough training in organizing dramaturgical material and recording it on various image carriers. This process requires solid knowledge of the aesthetics of cinema and television, combined with mastery of their specific technical and artistic means of expression.

Course Objectives:

The academic discipline aims to:

- Provide students with the overall body of knowledge and practical skills necessary to accomplish the tasks related to the realization of the artistic image in film.

Curriculum:

Lectures

1. Influence of colors on the psyche and physiology. Color and monochromy. Color accents, color brightness, chromatic unity. Dramaturgical tasks and cinematographic means of expression.
2. Understanding new issues and trends in working with color – 6 hours
3. Television – essence and specifics – 6 hours
4. Shooting television films – 6 hours
5. Filming information – 6 hours
6. Television reportage as a specific form of reflecting reality – 6 hours
7. Composition of the television frame as a new form of visual creativity. The TV cinematographer and the TV journalist-commentator. The journalist within the frame – 6 hours

Practical Exercises

1. Outdoor shooting with a video camera – exercises in light under various natural lighting conditions
2. Studio shooting with a video camera using different lighting schemes – 15 hours
3. Outdoor shooting with a video camera and different lenses under sunny and cloudy conditions – 15 hours
4. Studio-based exercises in color – 30 hours

Course Organization and Assessment:

The lecture course is supplemented with illustrative and discussion materials, as well as film and television screenings of frames, fragments, episodes, and complete films. These screenings are followed by detailed discussions of cinematographic work, focusing on specific aspects of the expressive means used in film, and all are directly connected to the students' practical assignments. Each section of the curriculum includes specific topics for essays, designed to test knowledge acquisition and to encourage the expression of personal viewpoints on technical or creative issues.

SPECIAL VISUAL EFFECTS – PART I

ECTS Credits: 7.5

Weekly Workload: 2 hours of lectures, 3 hours of practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: VI

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course Structure:

Visual effects are designed to enhance the artistic expressiveness of the image, to emphasize or conceal specific details, and above all to suggest new ideas to the viewer by recreating non-

existent worlds on the screen. The course examines the most contemporary technologies that create astonishing visual illusions in cinema and television.

Course Objectives:

The academic discipline aims to:

- Introduce students to the principles of visual effects;
- Prepare them for the possibilities of applying visual effects in film and television;
- Familiarize them with new trends in the field.

Expected Learning Outcomes:

Upon successful completion of the course, students are expected to:

- Acquire knowledge of the fundamental concepts of visual effects;
- Understand the creative and technical possibilities they offer;
- Navigate the application of visual effects in film and television practice.

Curriculum:**Lectures**

1. Introduction to visual effects. The essence of SFX. Historical development and classification of SFX – 2 hours
2. Introduction to visual effects. The essence of SFX. Historical development and classification of SFX – 3 hours
3. Creating special effects through partial exposure of the frame. Methodological specifics in film and television practice – 3 hours
4. Double exposure in cinema and television. Principal differences – 2 hours
5. Multiple exposure of the frame and the integration of “ghost” images – 2 hours
6. Creating the effect of “outer space and starry sky” in film and through digital processing in cinema and television – 2 hours
7. Multiplication of people, floors, and buildings – 2 hours

Practical Exercises

1. Photo-application on glass and subsequent drawing on glass – 1 hour
2. Mask drawings and masking photo-application – 3 hours
3. Front-lit and back-lit masks. Specifics in filming with glass – 3 hours
4. Double front projection masking. Moving masks – 3 hours
5. Separation of foreground from background using chromatic differences – 3 hours
6. Blue screen techniques
7. Use of software for fog effects. Text rotation around three-dimensional forms – 3 hours
8. Technological issues in moving masks – 3 hours

Course Organization and Assessment:

The practical exercises are designed to closely simulate real production conditions for the cinematographer, both during filming and in post-production. Students will work with film cameras and television studio cameras in order to acquire and apply specific technical and creative skills in a professional environment.

THEORY AND TECHNOLOGY OF THE SCREEN IMAGE – PART II

ECTS Credits: 4.5

Weekly Workload: 2 hours of lectures

Assessment Method: Continuous assessment

Examination Type: Practical

Semester: VI

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Ivo Mihaylov

Course Structure:

The course introduces the fundamental steps involved in digital image processing: image acquisition, image enhancement, image restoration, image segmentation, image synthesis, and image compression. It examines the theory and practice of how digital technologies transform screen imagery.

Course Objectives:

The academic discipline aims to:

- Familiarize students with the tools for extracting image components;
- Introduce methods for dividing an image into its constituent parts or objects;
- Develop understanding of image size and resolution;
- Present the advantages of digital image processing in film and television.

Curriculum:

Lectures

1. The transformation of cinema through the emergence of digital imagery – 4 hours
2. Digital disclosure of reality: metaphor and embodied simulation – 4 hours
3. 2D and 3D compositing, depth, and camera effects – 4 hours
4. Tools for extracting image components – 5 hours
5. Multiplanar and depth compositing. The aesthetics of composition – 5 hours
6. How digital images can imitate, transform, shape, and generate both fantastical and everyday objects and phenomena – 4 hours
7. Kinetic synesthesia and the photographic image: virtuality, plasticity, and play – 4 hours

Course Organization and Assessment:

Lectures are delivered in a traditional academic format, combining exposition with discussion, demonstration, observation, and exploratory tasks, supported by specialized software.

Sessions are illustrated with video materials, with a strong emphasis on practical assignments.

Practical exercises aim to apply acquired knowledge through various tasks, such as:

- Introduction to AVID editing software;
- Editing a fiction sequence using a new editing program;
- Creating and processing graphic titles.

Students complete independent practical assignments, which are designed to reinforce theoretical knowledge with hands-on application.

PLASTIC FORMS OF THE IMAGE – PART I

ECTS Credits: 12.0

Weekly Workload: 3 hours lectures, 5 hours practical exercises

Assessment Method: Continuous assessment

Examination Type: Practical

Semester: VI

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov, Assoc. Prof. Dr. Krum Ivanov

Course Structure:

In both theoretical and practical aspects, students study the fundamental principles of film and television theory, the technical means for their realization, and the basics of organization and technology in film and television production.

Since the cinematographic form of the audiovisual work for film and television exists only on screen, the cinematographer bears responsibility not only for the photographic quality of the image, but also for the visual composition of frames, lighting, tonality, color, and specific filming methods.

Course Objectives:

- To develop students' abilities for independent work as cinematographers, applicable to their future profession;
- To foster skills for realizing their own practical shooting projects.

Curriculum:

Lectures

1. Overview of the basic cinematographic expressive means – 7 hours
2. Interdependence between the first and second components. Synchrony, counterpoint. The convention of silence from the cinematographer's perspective – 7 hours
3. Stylistic figures: punctuation and semiotics. Gradation, ellipsis, metaphor, symbol, allegory – 7 hours
4. Contemporary trends in screen plasticity – 7 hours
5. Constructing new spaces through digital technologies – 5 hours
6. The cinematographer's authorial concept of film expressiveness – 5 hours
7. Organization of frame space and accentuation of content through the character of the image – 5 hours
8. The moving camera – 8 hours

Practical Exercises

1. Shooting on location with a video camera – exercises with natural lighting under different conditions – 15 hours
2. Shooting in studio with a video camera using different lighting schemes – 15 hours
3. Shooting on location with a video camera and various lenses under sunny and cloudy conditions – 15 hours
4. Studio exercises with color – 15 hours

Course Organization and Assessment:

Lectures are illustrated with video materials (trailers, teasers, commercials, music videos).

The main emphasis of the lecture course is on analysis, discussion, and practical implementation of the studied material. Students analyze excerpts from trailers that exemplify the theoretical content. Examples from the development of trailers and music videos are used, which students are expected to be familiar with during their training.

A list of films, trailers, teasers, commercials, and music videos is provided for students' independent study. Emphasis is placed on independent thinking, creative approaches to practical tasks, as well as analytical and unconventional thinking.

SPECIAL VISUAL EFFECTS – PART II

ECTS Credits: 7.5

Weekly Workload: 2 hours lectures, 3 hours practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: VII

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov, Assoc. Prof. Dr. Krum Ivanov

Course Structure:

Visual effects are intended to enhance the artistic expressiveness of the image, to emphasize or conceal certain details, and above all to suggest new ideas to the viewer by recreating on screen non-existent worlds. The course examines most of the contemporary technologies through which extraordinary visual illusions in cinema and television are achieved. It also outlines the directions for development of the latest film and digital technologies not only in the field of visual effects but also in audiovisual production as a whole.

Curriculum:

Lectures

1. Introduction to visual effects. The essence of SFX. Historical development and classification of SFX – 2 hours
2. Film, video, and digitally processed image – differences and intersections in the technological process. Basic scheme of the film-digital method – 2 hours
3. Multiple exposure – fundamental principles in cinema and television. Differences and similarities in working methods – 3 hours
4. Creating special effects through partial exposure of the frame. Specifics of the methodology for cinema and television – 2 hours

5. Exposing titles on moving or static images for film and television
6. Double exposure in cinema and television. Principal differences
7. Dissolving between two frames using double exposure
8. Re-exposure of animated effects, lightning, flames, etc.
9. Use of an optical printer or animation trick stand for rippling or strobing effects

Practical Exercises

1. Front-lit and back-lit masks. Specifics of shooting with glass – 4 hours
2. Rotoscoping – 4 hours
3. Front projection on a 3-meter Scotchlite screen – 4 hours
4. Front projection using a static slide as background image – 4 hours
5. Double front masking projection. Moving masks – 4 hours
6. Separating foreground from background through color difference – 4 hours
7. Technology of additive transparency – 5 hours

Course Organization and Assessment:

The lecture course is conducted in a traditionally established way – presentation combined with analysis, demonstration and observation, problem-based tasks, and study of innovations in editing language. Lectures are illustrated with video materials.

Practical exercises aim to complement and apply the acquired knowledge through various forms – practical tasks, shooting of sketches, and short video novellas.

PLASTIC FORMS OF THE IMAGE – PART II

ECTS Credits: 17.0

Weekly Workload: 3 hours lectures, 7 hours practical exercises

Assessment Method: Continuous assessment

Examination Type: Practical

Semester: VIII

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov, Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The cinematographer receives training to manage all film, television, and lighting equipment and to direct the work of all subordinate units.

The creative work of the cinematographer takes place in production conditions and requires high professional mastery, specific cinematographic knowledge, distinctive skills, broad general culture, and strong communication abilities within a team. These qualities are ensured by the discipline *Film and TV Cinematography*, part of which is *Plastic Forms of the Image*.

Course Objectives:

- To develop students' skills for analyzing the expressive means of cinematography – composition, light, and color.

- To form abilities for analysis and evaluation of cinematographic work in film productions and television programs.

Curriculum:

Lectures

- Fundamental principles of cinematographic explication – 10 hours
- Dramaturgy and the figurative-plastic equivalent – 5 hours
- Boundaries between technology and creativity in cinematographic work – 5 hours
- The kinetic regime and its role in building film rhythm – 5 hours
- Visual language and style of the cinematographer – 5 hours
- Interdependence of media – 5 hours
- Summaries and discussions. Practical conclusions – 5 hours

Practical Exercises

1. Work on cinematographic lighting scheme I – 15 hours
2. Exercises with new shooting technologies: Steadicam, Drone, Gimbal – 20 hours
3. Collaboration with a director on a short fiction etude – 15 hours
4. Work on shooting a commercial – 20 hours
5. Work on shooting a music video – 10 hours
6. Work in a television studio – 25 hours

Course Organization and Assessment:

Lectures are illustrated with video materials (trailers, teasers, commercials, music videos). The main focus of the lecture course is analysis, discussion, and practical realization of the studied material. Students discuss excerpts from trailers that illustrate the lecture content. Examples from the development of trailers and music videos are used, which students must be familiar with during their studies. For this purpose, a list of films, trailers, teasers, commercials, and music videos is provided for independent preparation. Emphasis is placed on independent thinking, creative approaches to classroom assignments, as well as analytical and unconventional thinking.

PERSONAL CREATIVE PROJECT

ECTS Credits: 3.0

Weekly Workload: 2 hours practical exercises

Assessment Method: Continuous assessment

Examination Type: Practical

Semester: VIII

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov, Assoc. Prof. Dr. Krum Ivanov

Course Structure:

This discipline is directly related to the preparation and realization of the graduation project – both practical and theoretical parts. The schedule and topics covered within the discipline are individualized and not fixed; they depend on the student's choice of materials and the stage of readiness.

Course Objectives:

- To support students in selecting their thesis topic – both theoretical and practical.
- To guide them in executing their tasks professionally, following the established stages of work.
- To ensure professional preparation of the documentation required for the practical part.

Expected Learning Outcomes:

- Ability to demonstrate skills in preparing the different stages of the diploma project.
- Capacity to consult and complete assignments across the various phases of the process.
- Creation of a finished creative product.

Curriculum:**Lectures:**

None

Practical Exercises:

The discussions depend on the student's chosen topic and film. They are conducted in the presence of all students. Additional consultations are available during the office hours of the artistic supervisor.

Theoretical Part

- Discussion of the theoretical thesis topic.
- Analysis of possible themes and the student's specific research interests in the field of cinema and television.
- Consultations at various stages of progress.
- Drafting and refinement of the theoretical framework.

Practical Part – Fictional Short Film

- Development of a concept for a short fiction film.
- Writing a synopsis.
- Construction of a screenplay for a short fiction film.

Preparation:

- Production notebook.
- Team selection.
- Selection of shooting locations.
- Location scouting photographs.
- Casting of actors.
- Budget preparation.
- Development of a shooting schedule.
- Post-production.

Practical Part – Documentary Film

- Selection of topic.
- Research of location.
- Preliminary interviews with participants.
- Preparation of interview questions.
- Planning and describing coverage shots for the interviews.
- Notes on creating and introducing the atmosphere of the documentary.
- Writing of the screenplay.
- Preparation for unexpected events or actions, and decisions on whether or not to integrate them into the film.
- Discussion of the screenplay with the cinematographer.
- Development of a shooting schedule.
- Post-production.

Course Organization and Assessment:

Students work on different stages of preparing their diploma project materials, which are discussed and evaluated at various stages of completion. They are required to attend regular consultations throughout the preparation process.

Elective courses

INTRODUCTION TO ADOBE PREMIERE

ECTS Credits: 4.5

Weekly Workload: 1 hour lecture, 2 hours practical exercises

Assessment Method: Continuous assessment

Examination Type: Practical

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Prof. Dr. Bilyana Topalova

Course Structure:

The discipline introduces students to the basic concepts of one of the most widely used editing programs – Adobe Premiere Pro. The course is divided into two parts. In the first part, *Introduction*, students become familiar with the essential principles and skills required to work with the software: workspace, tools, and project organization.

Course Objectives:

- To introduce students to the fundamental concepts related to Adobe Premiere.
- To familiarize them with the preparation process for editing.
- To enable them to acquire beginner-level skills in Adobe Premiere Pro.

Expected Learning Outcomes:

- Students will acquire basic knowledge of Adobe Premiere.

- Students will master the initial stage of preparing materials for editing with Adobe Premiere.

Curriculum Content:

Lectures:

1. Introduction to Adobe Premiere Pro: creating a project, interface, settings, layout of main panels, menus – 3 hours
2. Preparation for editing: importing footage, organizing materials with bins, creating a sequence – 3 hours
3. Working with the timeline: editing tools, panels and settings, essential shortcuts – 3 hours
4. Timeline navigation and scaling; exporting a clip – 3 hours
5. Creating titles: opening and closing credits, formatting (color, shadow, outline, size) – 3 hours

Practical Exercises:

1. Placing video and audio clips on tracks (timeline) – 5 hours
2. Parameters and types of tracks (video, audio); working with keyframes – 6 hours
3. Editing modes – 5 hours
4. Editing of materials – 9 hours
5. Keyboard shortcuts – 5 hours

Course Organization and Assessment:

The course includes both lectures and practice-based learning in lecture halls and computer labs. Training involves film excerpts, TV programs, episode analyses, and exploration of the latest developments in digital post-production.

Practical assignments – both individual and team-based – are an essential part of the course. Students are required to complete:

- five course editing tasks and one semester project;
- analyses of films;
- storyboards;
- additional editing exercises.

All tasks are graded throughout the semester. Semester credit requires regular attendance, completion of assignments, and active participation in teamwork.

DIRECTOR'S SCRIPT

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Written

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of

Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Chief Assist. Prof. Dr. Ivan Vladimirov; Chief Assist. Prof. Dr. Petar Rusev

Course Structure:

The course provides students with both theoretical and practical knowledge of the director's script and contemporary trends in its development. It focuses on the specific characteristics of the director's script, its functions, and its role in film production. Various genres and their specificities are also examined. Through practical exercises, students will attempt to master the principles of constructing a logical, clear, and emotionally engaging film narrative using the tools of directing.

Course Objectives:

- To develop competencies in working with the fundamental elements of the director's script.
- To form skills for understanding the director's script as a creative and practically oriented format, leading to the realization of a complete audiovisual product.
- To cultivate competencies in structuring cinematic time and space within a narrative.
- To explore the specific characteristics of film dialogue.

Expected Learning Outcomes:

- Ability to understand the principles underlying the construction of a film work.
- Development of creative interpretation, visual style, and aesthetic sensibility, enabling students to work confidently with the expressive means of the director's script.
- Mastery of key cinematic tools that allow the creation of a modern film narrative.

Curriculum Content:

Lectures:

1. Specificity of the director's script: interaction and transformation of word and image – 5 hours
2. Artistic reality as an object of directorial interpretation – 5 hours
3. Structure of the director's script – 5 hours
4. Building sequential and parallel action: resonances with the main action – 5 hours
5. Dialogue and action: interplay and counterpoint; characterization of characters through words and actions – 5 hours
6. Climax and resolution; transitions; constructing the ending – 5 hours

Practical Exercises:

1. Constructing a visual narrative – 5 hours
2. Sequential storyboard and shooting of a complete action – 5 hours
3. Creating a director's script for a short fiction novella – 5 hours

Course Organization and Assessment:

Lectures introduce the topics with the support of extensive examples, which are further analyzed under the instructor's guidance. Special emphasis is placed on interactive

demonstrations illustrating the practical aspects of the course. Seminars require active participation, with discussions centered on problems and challenges in the field. Individual work is essential: students are expected to create their own creative project or theoretical text.

As part of their independent work, students develop a course project, which is included in the final assessment. Evaluation is based on the submission and presentation of a creative project or a theoretical paper. Additional materials, including the exam plan and a list of references, will be provided.

OPTICS AND CINEMATIC TECHNOLOGY

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The curriculum explores the general laws of optical imaging, the fundamental construction and functioning of optical systems, and the main parameters and properties of lenses. It addresses the processes of image formation and perception, as well as the criteria for evaluating the quality of optical and photographic images. Modern lens designs are discussed, including widescreen lenses, lenses for special film and television shooting, zoom lenses, and lenses with variable focal length.

Course Objectives:

- To introduce the fundamental laws of optics.
- To provide knowledge of the law of reflection of light.
- To familiarize students with different optical systems.

Expected Learning Outcomes:

- Mastery of basic optical principles.
- Ability to work with contemporary cinematographic technology.
- Proficiency in using different types of lenses.

Curriculum Content:

Lectures:

1. Three theories on the nature of light. Newton's principles: distortion and color of light.
2. Wave theory (impulse theory) – Huygens and *Treatise on Light* – 2 hours
3. Maxwell's electromagnetic theory. Speed of light propagation.
4. Visible spectrum and wavelength zones – 3 hours

5. Basics of geometrical optics. Phenomena of interference, diffraction, and polarization of light. Law of rectilinear propagation of light – 3 hours
6. Law of reflection. Law of refraction.
7. Refractive index – 3 hours
8. Total internal reflection. Critical angle. Optical systems with flat surfaces. Plane mirror and its characteristics – 3 hours
9. Prism refraction. Dispersion of light. Reflecting prisms and their application in film and television devices – 3 hours
10. Systems with spherical surfaces. Lenses: types, parameters, and classifications. Ideal optical systems. Real and virtual images. Back focal length – 4 hours
11. Focal length and optical power of a lens. Relation between focal length and diopter. Image formation with convex and concave lenses – 3 hours

Practical Exercises:

1. Errors in optical systems: monochromatic and spherical aberrations. Correction techniques – 2 hours
2. Coma, astigmatism, and anastigmatism: identification and correction – 2 hours
3. Distortion (positive and negative). Correction methods – 2 hours
4. Chromatic aberration and correction. Achromatic lenses. Dispersion coefficient – 2 hours
5. Focal length, image size, field of view, and image plane. Examples of frequently used lenses and their angles of view – 2 hours
6. Image perspective: linear and tonal – 2 hours
7. Influence of camera position on perspective. Wide-angle lens distortions – 2 hours
8. Perspective changes in shooting moving objects. Kinetic perspective and lens function – 2 hours
9. Camera movement simulation with zoom lenses. Changes in scale and linear perspective – 2 hours
10. Aperture and lens speed. F-stop scale. Exposure calculations – 2 hours
11. Depth of field: limits, hyperfocal distance, and practical calculations – 2 hours

Course Organization and Assessment:

Practical work includes four course assignments and one semester project, as well as film analyses. All assignments are assessed continuously during the semester. Requirements for course credit include regular attendance, completion of tasks, and active participation in teamwork.

INTRODUCTION TO TELEVISION TECHNOLOGY

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The course introduces the fundamental principles of digital television, as well as systems for TV signal transmission. Students become familiar with video recording equipment, various recording formats, the main functions and purposes of video mixing devices, and television technologies for the production and broadcasting of news, public affairs, and artistic programs.

Course Objectives:

- To introduce students to the principles, specific features, and potential challenges of television technology.
- To prepare students for working with TV transmission systems and signals.
- To provide professional preparation for future careers in television production.

Expected Learning Outcomes:

Upon successful completion of the course, students will:

- Understand production processes in multi-camera television shooting.
- Be able to lead a team in a television studio and post-production environment.
- Acquire knowledge of the main concepts related to digital television.
- Master the principles of video recording equipment and video recording formats.
- Understand the functions and purposes of video mixing devices.
- Be prepared to work in television as vision mixers (control room directors).

Curriculum Content:**Lectures:**

1. Spectral characteristics of human vision. Intensity of visual perception – 3 hours
2. Physical and physiological foundations of television – 3 hours
3. Principles of color television. Colorimetric laws of additive color mixing. Color models – 5 hours
4. Light-to-signal converters: CCD and CMOS sensors. Types of CCD and CMOS – 3 hours
5. Main functions and types of TV cameras (studio and ENG cameras). Equipment and setup – 4 hours
6. Digital Video Broadcasting (DVB).
7. Digital video formats and encoding methods (H.264, MPEG-4, etc.) – 3 hours
8. Production and broadcasting technology for news and public affairs programs – 3 hours
9. Production and broadcasting technology for artistic programs – 3 hours

Practical Exercises:

1. Studio shooting – sets and props – 3 hours
2. Studio shooting – working with lighting – 3 hours
3. Studio shooting – directing from the control room – 3 hours
4. Studio shooting – working in the sound control room – 3 hours
5. Studio shooting – working in the technical control room – 3 hours

Course Organization and Assessment:

Practical training includes four coursework assignments and one semester project, as well as analyses of film and television productions. All tasks are assessed continuously during the semester. To receive credit, students must attend classes regularly, complete the required assignments, and participate actively in teamwork.

FUNDAMENTALS OF DRAMATURGY

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assist. Prof. Dr. Ivan Vladimirov

Course Structure:

The course traces the transformations in the perception of the objective visual world and the creation of subjective artistic images, as well as the evolution of screen imagery through dramaturgical means of expression. It also explores contemporary forms of cinematic storytelling such as nonlinear structures, hybrid forms, cross-media approaches, and emerging genres and trends.

Course Objectives:

- To develop competencies in enhancing the dramatic and dramaturgical potential of cinematic imagery and its application to audience perception.
- To build competencies in structuring film narratives and developing characters within the framework of contemporary tendencies such as fragmentation, nonlinearity, and hybridity.
- To cultivate competencies in writing complete and coherent screenplays or similar creative texts, not only for film but also for other modern audiovisual formats.

Expected Learning Outcomes:

Upon successful completion of the course, students will:

- Acquire competencies for interpreting a wide range of audiovisual structures and narratives.
- Develop competencies in understanding and utilizing all elements of screen imagery to construct a cinematic reality that engages and impacts viewers.

Curriculum Content:**Lectures:**

1. The subjective image of the tangible world – the boundaries of human existence – 2 hours
2. The artistic image as a phenomenon of a new existence – 2 hours

3. The image as an imprint of human perception of the tangible world – 1 hour
4. Evolution of the image – image, sign, content – 2 hours
5. The elements of the image and their significance for narrative dynamics – 2 hours
6. Revealing the image – dynamics of state – 1 hour
7. Developing the potential of the idea and cinematic imagery – 2 hours
8. Gradation of expressive means and stylistics – 2 hours
9. Creating a script for a short audiovisual form – 1 hour

Practical Exercises:

1. Evolution of the image – image, sign, content – 2 hours
2. Comparing screen images – 2 hours
3. Dramatic and dramaturgical potential – 2 hours
4. Elements of the image – 1 hour
5. The subjective image of the tangible world – 2 hours
6. In-frame editing – 1 hour
7. Image, sign, content – 2 hours
8. Evolution of the image – 2 hours
9. Developing an individual concept for a television program – 1 hour

Course Organization and Assessment:

The lectures aim to familiarize students with the principles and specific features of unfolding the dramaturgical potential of imagery in both fiction and documentary formats. Practical classes (30 contact hours) are designed to complement and apply theoretical knowledge through film analyses aligned with lecture topics.

FUNDAMENTALS OF COMPOSITION

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The arrangement of elements within the frame creates a sense of harmony, movement, tension, or focus. Composition speaks a thousand words—it tells a story and guides the viewer's attention. The course examines what composition is, how it is created, its key points, its influence on perception, and its expressive potential.

Course Objectives:

- To introduce the vertical type of orientation of the visual field.
- To introduce the horizontal type of orientation of the visual field.
- To develop skills for placing the main subject in the foreground of the frame.
- To distinguish between subject and background.

Expected Learning Outcomes:

Upon successful completion of the course, students will:

- Master different compositional solutions.
- Apply the principle of the Golden Ratio.
- Apply the Rule of Thirds.

Curriculum Content:**Lectures:**

1. The Rule of Thirds – 3 hours
2. Framing – Basic rules of framing – 3 hours
3. Focusing – Automatic and manual focus – 2 hours
4. Eliminating distractions – 3 hours
5. Patterns, symmetry, and lines – 4 hours
6. What makes good composition? Proportion, emphasis/focus, balance and unity, rhythm and movement, contrast – 4 hours
7. Compositional concept and principles – 3 hours
8. Compositional techniques and building elements – 4 hours
9. Dynamic symmetry – 4 hours

Practical Exercises:

1. Methodology of working on location shooting
2. Tonal construction of the frame and tonal relationships – 3 hours
3. Using key features for mobility and speed in shooting – 3 hours
4. Post-production image enhancement with computer tools – 3 hours
5. Composition techniques in different genres – 3 hours

Course Organization and Assessment:

Practical exercises include one coursework project and one semester project. All assignments are evaluated throughout the semester. Requirements for semester certification include regular attendance, completion of tasks, and active participation in teamwork.

HISTORY OF CINEMA AND TELEVISION – PART I

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assist. Prof. Dr. Ivo Nikolov

Course Description:

The course *History of Cinema and Television – Part I* introduces students to the origins of cinema and television—their prehistory and pioneers. It explores the theoretical and practical achievements that laid the foundation for today's audiovisual art and entertainment. Special

attention is given to the trials, errors, and successes that shaped film history and influenced generations of filmmakers.

The ultimate goal is for students and future professionals to acquire a general understanding of the main trends, creators, key moments, and landmark films across different periods, to recognize cinematic movements by their stylistic characteristics, and to draw parallels between films and broader cultural and civilizational developments.

Course Objectives:

The course aims to:

- Familiarize students with the earliest attempts in moving images and their parallels with developments in human civilization and the arts before the 19th century.
- Present the work and contributions of pioneers such as Eadweard Muybridge, Étienne-Jules Marey, Louis Le Prince, and Thomas Edison.
- Highlight the groundbreaking efforts of the Lumière brothers and Georges Méliès in establishing the foundations of cinema.
- Introduce key figures such as Charlie Chaplin, D.W. Griffith, Sergei Eisenstein, Fritz Lang, Luis Buñuel, and others.

Expected Learning Outcomes:

Upon completion of the course, students will:

- Possess knowledge of the origins and development of cinema.
- Recognize specific movements and be able to analyze films within them.
- Apply historical approaches and techniques from these periods in their own creative work.

Curriculum Content:**Lectures:**

1. Camera obscura and early image experiments. Development of the arts across centuries.
2. Photography and the emergence of rotating cylinders – zoetropes, phenakistoscopes, etc.
3. Life and work of Eadweard Muybridge, Étienne-Jules Marey, Louis Le Prince, Thomas Edison.
4. The Lumière brothers as inventors. Georges Méliès – contributions and legacy.
5. Films on both sides of the Atlantic – the evolution of technology and genres.
6. Sergei Eisenstein and the theory of montage.
7. Charlie Chaplin – life and work.
8. The impact of World War I on the film industry.
9. German, French, Soviet, and American silent cinema.
10. The introduction of sound and color, and other innovations.

Practical Exercises:

1. Analysis and examples from different artistic periods – 3 hours.

2. Early steps in cinema – case studies of Muybridge, Le Prince, Lumière, Méliès, and Vasil Gendov – 4 hours.
3. Context and analysis of works by Eisenstein, Chaplin, and the emergence of sound and color – 8 hours.

Course Organization and Assessment:

Lectures are supported with extensive examples. Students analyze selected films under the guidance of the lecturer. Special emphasis is placed on interactive demonstrations illustrating the practical aspects of the course. Seminar sessions require active student participation through problem-solving and discussion. Independent work plays a decisive role, as students must produce an individual creative project or a theoretical paper. Coursework outside the classroom includes a course project, which is a mandatory component of the assessment.

Final evaluation is based on the presentation of a creative project or a theoretical essay. Students will also receive an exam outline and a recommended bibliography.

FILM ANALYSIS

ECTS Credits: 3.0

Weekly Workload: 1 hour lecture, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Written

Semester: I

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov

Course Description:

One of the main advantages of film analysis lies in the ability to gain a deeper understanding of its meaning and message. By breaking down the elements of narrative—such as script, characters, and structure—and examining how they interweave within the plot, students uncover nuances and hidden layers that enrich the cinematic experience.

Course Objectives:

The discipline aims to:

- Analyze the individual components of film narrative.
- Examine the principles of dramaturgy and genre specificity.
- Understand and analyze films in terms of their formal structure, themes, and expressive means.

Expected Learning Outcomes:

Upon successful completion of the course, students will be able to:

- Discuss freely the thematic and formal aspects of a given film.
- Write in the main short genres of film criticism.
- Conduct an independent film analysis.

Curriculum Content:

Lectures:

1. Preparation and context: studying the environment in which the film was created, including the director's background, the genre, and the cultural and historical context. – 2 hours
2. Analysis of plot and narrative structure: identifying introduction, development, climax, and resolution. – 2 hours
3. Character analysis: examining development, evolution, psychology, motivation, relationships, and conflicts. – 2 hours
4. Visual study and cinematographic style: analyzing the aesthetics and film language. – 2 hours
5. Sound and soundtrack analysis: exploring music, sound effects, silence, and their role in shaping atmosphere and emphasis. – 2 hours
6. Film genre analysis: understanding how analytical tools apply to specific genres. – 2 hours
7. Symbolism and metaphor: identifying and interpreting hidden meanings conveyed through visual storytelling. – 2 hours
8. Directorial style: exploring the symbiosis between the film's visual side and its overall impact. – 1 hour

Practical Exercises:

1. Analysis of cinematic narrative in relation to the film's message – 3 hours
2. Dividing a film into narrative units – 3 hours
3. Objective elements vs. subjective elements – 3 hours
4. Dividing the film into visual and narrative messages – 3 hours
5. Identifying the role of each character – 3 hours
6. Comparison between different film genres – 3 hours

Course Organization and Assessment:

In-class activities include film screenings, analysis of film elements, discussions, and debates, as well as short tests.

Independent work involves literature review, individual assignments focused on specific elements of a film, and a written analysis of a selected film.

Final examination: a written film analysis.

BULGARIAN LITERATURE OF THE 20th CENTURY

ECTS Credits: 3.0

Weekly Workload: 1 hour lecture, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Written

Semester: I

Methodological Supervision: Department of Literature, Faculty of Philology

Lecturer: Prof. Dr. Stelian Stoyanov

Course Description:

The course covers the historical period from the beginning to the end of the 20th century. The program introduces students to the most significant works of Bulgarian classics—poets,

writers, playwrights, documentarians, ethnographers, cultural theorists—as well as representatives of symbolism, romanticism, realism, modernism, and postmodernism. The course follows the literary developments and achievements from the interwar period, through the era after September 9, 1944 (marked by the imposed Socialist Realism), the new trends of the 1980s and 1990s influenced by global literary movements, to the evolution of contemporary Bulgarian literature after the abolition of ideological censorship and the democratic changes of 1989.

Course Objectives:

The discipline aims to:

- Provide orientation in the national and global literary and cinematic processes in their various aspects.
- Develop the ability to select meaningful themes and plots, cultivating taste and skills for creating strong and original screenplays.
- Highlight the author's perspective as a filmmaker.
- Foster creative transformation skills, enabling films to reach audiences of different backgrounds and age groups.

Expected Learning Outcomes:

Upon successful completion, students will:

- Acquire broad literary knowledge, with a focus on contemporary Bulgarian literature.
- Develop literary taste in selecting works for screen adaptations, identifying significant themes, and portraying them with depth in cinema, with emphasis on messages relevant to contemporary society.
- Become familiar with the different literary genres essential for their practical film work, such as annotations, synopses, literary screenplays, treatment outlines, director's scripts, expositions, character studies, treatments, and more.

Curriculum Content:

Lectures:

1. Literary processes in Bulgarian literature. – 2 hours
2. The rise of lyrical genres as an expression of modern cultural consciousness in early 20th-century Bulgarian literature. Periodicals shaping new literary tastes. – 2 hours
3. Symbolism: dialectics of cultural-historical needs and foreign influences. The symbolist canon—between cliché and poetic innovation. Key representatives and their works before WWI. – 3 hours
4. Socialist Realism: emergence, consolidation, and main characteristics. – 2 hours
5. The ebb and flow of ideological “thawing”; new waves in poetry, drama, fiction, and documentary; the impact of world literature on Bulgarian writing (e.g., magical realism, modernism, postmodernism, avant-garde). – 3 hours
6. The city as a central figure in literature from the late 19th to early 20th century. Differences in its interpretation in poetry and prose; symbolic ambivalence of the urban image. Key authors and works. – 3 hours

Practical Exercises:

1. Bulgarian literature of the 1980s and 1990s – 3 hours
2. Themes, trends, and authors – 3 hours
3. Historical events, cultural development, literary processes – 3 hours
4. Highlights and styles of 20th-century Bulgarian literature – 3 hours
5. The novelist as artist—interpreter and judge of the times – 3 hours

Course Organization and Assessment:

In-class activities include film screenings and excerpts, analysis of filmic elements, discussions, debates, and tests.

Independent work includes literature review and individual assignments focused on specific elements of literary works, with application to film.

Final examination: a written film analysis.

HISTORY OF FINE ARTS

ECTS Credits: 3.0

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Written

Semester: I

Methodological Supervision: Department of Fine Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Diano Zaharieva

Course Description:

The course provides students with knowledge aimed at forming an understanding of stylistic development in the fine arts and cultivating creative abilities for producing stylistically coherent works in their future professional practice across various fields of the entertainment industry. Knowledge of the stylistic characteristics of artworks in historical perspective, as well as the styles of contemporary visual arts, will enable students to develop as multimedia artists, applying modern digital technologies within the cultural and entertainment sectors.

Course Objectives:

The lecture course aims to:

- Introduce students to the concept of style in both theoretical and practical aspects.
- Familiarize them with the history of artistic styles.
- Explore the specific stylistic features of different historical periods and individual artists.

Expected Learning Outcomes:

By the end of the course, students will:

- Understand contemporary art.
- Recognize the stylistic specificity of individual authors.
- Apply their knowledge in the creation of film-related tasks.

Curriculum Content:**Lectures:**

1. The concept of style and its role in aesthetics, artistic practice, and art history. Stylistic features. Comparative stylistic analysis as a tool of knowledge in the fine arts. – 3 hours
2. Style and form; style and completeness of the artwork; style and recognizability of artistic qualities. – 3 hours
3. Style and specificity in the expressive and technical means of different types and genres of fine arts. – 3 hours
4. Stylistic movements in the 19th century. Individual style among the Impressionists and Post-Impressionists. – 3 hours
5. Style and innovation in the movements of modern art in the early decades of the 20th century. – 3 hours
6. Stylistic characteristics and the creative process. – 3 hours
7. From nature to style: is style necessary? – 3 hours
8. Style and postmodernism; style and tradition. – 3 hours
9. Stylistic features in the works of painters, graphic artists, and sculptors of the second half of the 20th century. – 3 hours
10. Stylistic characteristics in contemporary applied arts. – 3 hours

Practical Exercises:

1. The concept of style and its role in aesthetics, artistic practice, and art history. Stylistic features. Comparative stylistic analysis as a tool of knowledge in the fine arts. – 2 hours
2. Style and form; style and completeness of the artwork; style and recognizability of artistic qualities. – 2 hours
3. Style and specificity in the expressive and technical means of different types and genres of fine arts. – 2 hours
4. Stylistic movements in the 19th century. Individual style among the Impressionists and Post-Impressionists. – 2 hours
5. Style and innovation in the movements of modern art in the early decades of the 20th century. – 2 hours
6. Stylistic characteristics and the creative process. – 2 hours
7. Stylistic features in the works of painters, graphic artists, and sculptors of the second half of the 20th century. – 3 hours

Course Organization and Assessment:

The lecture course is supplemented with video materials and analysis of reproductions and artistic styles. Students are required to complete two independent written assignments.

WORKING WITH ADOBE PREMIERE

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 2 hours practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: II

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Bilyana Topalova; Chief Assist. Prof. Dr. Ivan Vladimirov

Course Description:

The course builds upon the skills and knowledge acquired in the introductory module *Introduction to Adobe Premiere*. It focuses on the advanced use of the program's tools and techniques, with an emphasis on refining editing practices. Students will also gain the ability to explore and apply new features and updates introduced in the latest versions of Adobe Premiere.

Course Objectives:

The academic discipline aims to:

- Introduce students to the use of different Adobe Premiere panels.
- Familiarize them with processing effects and color correction.
- Enable them to apply and integrate new functionalities of Adobe Premiere.

Expected Learning Outcomes:

Upon successful completion of the course, students will:

- Possess in-depth knowledge of Adobe Premiere.
- Master the full range of the program's functionalities.

Curriculum Content:**Lectures:**

1. Working with sound effects and filters. Automatic background noise reduction. – 3 hours
2. Adding special elements or text to video content. Export options for closed captions. – 3 hours
3. Mask tracking for HD, 4K, and ultra-high-resolution formats. – 3 hours
4. Color correction. Using SpeedGrade for consistent look and advanced color grading. – 3 hours
5. Effects control panel, audio clip mixer, and metadata panel. – 3 hours

Practical Exercises:

1. Multicamera editing. Synchronizing files based on audio. – 3 hours
2. Workflow from script to screen using Adobe Story. – 2 hours
3. Effects control panel, audio clip mixer, and metadata panel. – 3 hours
4. Motion graphics templates. Shared projects. – 2 hours
5. Virtual Reality Rotate Sphere: editing and enhancing VR content. – 5 hours
6. Editing sound in virtual reality. – 4 hours
7. Lumetri support. Straight publishing. – 3 hours
8. Automatic tone mapping / color management. – 3 hours
9. Automatic audio tagging. Speech enhancement. – 3 hours
10. Simplified color adjustments. – 2 hours

Course Organization and Assessment:

The course activities are focused on practical mastery of Adobe Premiere's editing capabilities. Students complete a series of typical assignments, which constitute the primary component of their final assessment.

DIRECTORIAL INTERPRETATION OF THE THEME

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Continuous assessment

Examination Type: Written

Semester: II

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Chief Assist. Prof. Dr. Ivan Vladimirov; Chief Assist. Prof. Dr. Petar Rusev

Course Description:

This course introduces students of film and television directing to fundamental aesthetic concepts in art studies. One of the central debates in the history of cinema and television is the essence of the director's profession: is the director an author or an interpreter? Students will become acquainted with the key approaches to interpreting a given theme. The issues forming the basis of the course are examined through the prism of the collective principle of work in contemporary audiovisual practices.

Course Objectives:

The academic discipline aims to:

- Develop competencies in the main philosophical and aesthetic postulates of art studies.
- Develop competencies in defining the theme and ideas of an artistic artifact.
- Cultivate an understanding of the creative essence of the directing profession and the authorial audiovisual work.
- Foster knowledge of the principles of creative work in cinema and the audiovisual arts.

Expected Learning Outcomes:

Students will acquire general theoretical knowledge and initial practical skills in the process preceding the creation of the director's script for a future film, which represents the director's interpretation of the literary screenplay.

Curriculum Content:

Lectures:

1. Theme and idea in art. Interpretative aspects of the arts. Authorial and creative intentionality. – 5 hours
2. Researching the theme and transforming the idea. From idea to screenplay. – 5 hours
3. Conceptualizing the theme and idea of the literary screenplay. – 5 hours
4. Dramaturgical and visual techniques in interpreting the theme. – 5 hours
5. The directing profession – author and/or interpreter. The screenplay and its possible realizations. – 5 hours
6. The place and role of the team in interpreting the theme and idea of the audiovisual work. – 5 hours

Practical Exercises:

1. Thematic and conceptual analysis of a literary work. – 4 hours
2. Thematic and conceptual analysis of a work of visual and plastic arts. – 4 hours
3. Thematic and conceptual analysis of a work of performing arts. – 4 hours
4. Interpretation of themes, ideas, and plots across different types of cinema. – 3 hours

Course Organization and Assessment:

The course includes 30 hours of lectures and 15 hours of practical exercises.

Extra-curricular work involves studying literature, preparing creative tasks and essays, completing assessments as part of continuous evaluation, preparing for seminars, working with digital resources, and preparing for the semester examination.

Continuous assessment is based on attendance at lectures and exercises, active participation in discussions, presentations, creative tasks and essays, tests, and coursework assignments.

LIGHTING TECHNIQUES

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Continuous assessment

Examination Type: Practical

Semester: II

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course Description:

Correct arrangement of lighting elements creates a sense of harmony, movement, and tension — shaping the visual narrative and influencing perception. Lighting composition conveys stories, evokes emotions, and guides the audience's focus. This course introduces students to the artistic and technical foundations of film and television lighting, covering both the creative and practical aspects of building lighting setups.

Course Objectives:

The academic discipline aims to:

- Introduce students to the basic principles of lighting design.
- Familiarize them with contemporary lighting equipment and technologies.
- Develop practical skills for working with lighting in both interior and exterior environments.

Expected Learning Outcomes:

Upon completion of the course, students will be able to:

- Master the different types of lighting used in film and television production.
- Understand the principles of constructing artistic lighting schemes.
- Apply lighting techniques effectively in natural and on-location settings.

Curriculum Content:

Lectures:

1. Light and lighting in artistic cinematography. Key elements of light design. Types of lighting. Lighting effects. Working with natural and artificial light. – 3 hours
2. Types of film lighting equipment. – 3 hours
3. LED lights for filmmaking. – 2 hours
4. Fluorescent lamps in film production. – 3 hours
5. Tungsten film lighting. – 4 hours
6. Softboxes: diffusing light for softer, more even illumination. Applications in close-up shooting. – 4 hours
7. Film light reflectors: filling shadows, types of reflectors, materials used. – 3 hours
8. Gels: color correction and creative use of lighting gels. – 3 hours
9. Tonal construction of the frame and tonal ratios. Contrast. High and low key lighting: essence and expressive possibilities. Tonal and atmospheric perspective. – 4 hours
10. Film light stands: C-stands. Flags and silks: blocking and manipulating light. – 4 hours

Practical Exercises:

1. Applying key characteristics of mobility and efficiency in film lighting. – 3 hours
2. Lighting methodology for on-location shooting. – 3 hours
3. Lighting methodology for interior shooting. – 3 hours
4. Organizing and shaping the artistic image: camera position and point of view. – 3 hours
5. Filming a lighting study (étude). – 3 hours

Course Organization and Assessment:

The lecture course is accompanied by practical applications of different aspects of artistic lighting. Students complete short lighting études, which are analyzed and evaluated during the practical examination.

FUNDAMENTALS OF TELEVISION TECHNIQUES AND TECHNOLOGIES

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Practical

Semester: II

Methodological Supervision: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Description:

The course introduces students to the basic principles of working with digital television and television signal transmission systems. Students study video recording equipment, formats for video recording, the main functions and applications of video mixers, and television technologies for the production and broadcasting of news, public affairs, and artistic programs.

Course Objectives:

The academic discipline aims to:

- Introduce students to the principles, specific features, and possible challenges in the operation of television systems.
- Prepare students to work with TV signal transmission systems.
- Equip students with practical knowledge and skills for future work in television production and broadcasting.

Expected Learning Outcomes:

Upon completion of the course, students will be able to:

- Understand production processes in multicamera television shooting.
- Manage teams in television studios and in TV post-production.
- Demonstrate knowledge of the fundamental concepts of digital television.
- Apply the principles of video recording technologies and video formats.
- Understand the main functions and applications of video mixing devices.

Curriculum Content:**Lectures:**

1. Television – main characteristics. Electromagnetic waves. Electromagnetic spectrum. Radio waves: properties and applications. – 3 hours
2. Elements of television transmission. Audio and video signals. Audio and video devices, transmitter systems, relay stations, transmission channels, radiolinks, generators, modulators, transmitting antennas. – 3 hours
3. Television cameras and optics. Principles of image composition in short television forms (music videos, commercials, etc.). – 3 hours
4. Resolution and detail in the television image. Influence of technologies on expressive means. Basic concepts: audio and video signal, acoustoelectric and electroacoustic devices, video cameras, and monitors. – 3 hours
5. Information assessment of the television image. Rules for constructing realistic or “conventional” images in complex dramaturgical situations. – 3 hours
6. Digitization and quantization of the television signal. Sound waves and sound fields; timbre; video image; frequency spectrum of the video signal; trichromatic theory. – 3 hours
7. Satellite television: history, technology, and coverage. Radio and television broadcasting, carrier modulation, and amplification. – 3 hours
8. Systems for digital transmission of television images. – 3 hours
9. Components of satellite communication networks: structure and characteristics. – 3 hours
10. Media and telecommunications convergence. Television channel management – development, levels, functions, decision-making. – 3 hours

Practical Exercises:

1. Multicamera shooting in a television studio – sets and props. – 3 hours
2. Multicamera shooting in a television studio – working with lighting. Includes simplified management model of a television channel. – 3 hours

3. Multicamera shooting in a television studio – work in the director's control room. Includes simplified management model of a radio channel. – 3 hours
4. Multicamera shooting in a television studio – work in the audio control room. – 3 hours
5. Multicamera shooting in a television studio – work in the technical control room. – 3 hours

Course Organization and Assessment:

Practical training consists of producing four course assignments and one semester project, as well as film analysis tasks. All assignments are assessed throughout the semester. Course requirements include regular attendance, completion of tasks, and active participation in teamwork.

GREEK MYTHOLOGY AND RELIGION

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical exercises

Assessment Method: Examination

Examination Type: Written

Semester: II

Methodological Supervision: Department of Literature, Faculty of Philology

Lecturer: Assoc. Prof. Dr. Silvia Georgieva

Course Description:

The course in Ancient Greek Mythology and Religion is intended for a wide range of students from both the Faculty of Philology and the Faculty of Arts at SWU. The topics addressed require a historical and cultural approach, contributing to the development of a high level of general cultural awareness. A special emphasis for students of the Faculty of Arts is the study of archetypal imagery, mythological allegories, and visual models embedded in human thought since the mythological perception of the world.

Course Objectives:

The course aims to:

- Introduce students to the main mythological concepts of the ancient Greeks, as well as their religious and cult practices, temples, and sanctuaries.

Expected Learning Outcomes:

Upon successful completion of the course, students will be able to:

- Analyze ancient Greek myths from different perspectives and trace their reception in later cultural and literary monuments.
- Identify and apply fundamental mechanisms of mythological archetypes in contemporary audiovisual arts.

Curriculum Content:

Lectures:

1. The ancient myth. – 2 hours
2. Homeric mythology and Panhellenic mythological cycles. – 2 hours
3. Specific features of Greek cosmogonic and theogonic myths. Periodization of Greek mythology. – 2 hours
4. Greek tragedy as a source of local mythology; myths of origin; anthropogony, zoogony, and phytogony of local origin. – 2 hours
5. Criticism of myth in ancient Greece. – 2 hours
6. Allegorical interpretations of Homeric mythology. – 2 hours
7. Views on myth in the Pre-Socratics, Plato, and Aristotle. – 2 hours
8. Concepts of myth, logos, and fabula in antiquity. Origins of allegoresis. Types of interpretations of myth: physical, euhemeristic, moral. Stoic perspectives on myth. – 2 hours
9. Joseph Campbell and Steven Spielberg – the birth of major Hollywood productions based on mythology. – 2 hours
10. The Greek myth on Roman soil. The myth of Aeneas. Twin myths. Calendar myths. The Roman Hercules. – 2 hours
11. The ancient myth and the Christian apologists. – 2 hours
12. Ancient Greek religion. Sources for the character of Greek religion. – 2 hours
13. Religion of the Aegean era. Hero cults. Polis cults. Panhellenic cult unity and pantheon. – 2 hours
14. The cult of the dead in Ancient Greece. – 2 hours
15. Religion of the Hellenistic era. Priesthoods and cult practices. – 2 hours

Practical Exercises:

1. Cosmological myths – creation of the world, the gods, and mankind. – 1 hour
2. The battle between Titans and Olympians. – 1 hour
3. Features of cosmogonic and theogonic myths. The Olympian pantheon. – 1 hour
4. Zeus – father of gods and men. – 1 hour
5. The character and essence of the cult of Hera. – 1 hour
6. The children of Zeus and Hera. – 1 hour
7. Apollo – nature and dissemination of his cult. – 1 hour
8. Athena Pallas – nature and dissemination of her cult. – 1 hour
9. Dionysus – images, concepts, and dissemination of his cult. – 1 hour
10. Myths of Demeter and Persephone. – 1 hour
11. Hermes – images, concepts, and dissemination of his cult. – 1 hour
12. Heracles – images, concepts, and heroic deeds. – 1 hour
13. Hero cults. Polis cults. – 1 hour
14. Theseus – images, concepts, and heroic deeds. – 1 hour
15. Perseus – images, concepts, and heroic deeds. – 1 hour

Course Organization and Assessment:

Coursework includes the analysis of myths, their application in cinema, and the development of screenplays based on mythological narratives. Final assessment is based on the submission of a written assignment.

History of Cinema and Television II

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: II

Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Ivo Nikolov

Course description:

The course *History of Cinema and Television – Part II* continues the introduction of students to the development of cinema and the emergence of television from the post–World War II period to the present day. It examines theoretical and practical achievements that are still applied today, as well as practices that have led to major successes or failures.

The aim of the course is to provide students and future professionals with knowledge of movements, creators, key moments, and films throughout this historical period. Students will be able to identify and classify films according to movements and their specific characteristics, draw parallels between films and civilizational developments, and model trends and directions in cinema and television.

Course objectives:

- To acquaint students with film practices during and after World War II, especially in the context of propaganda.
- To present the development of Italian Neorealism, French New Wave, auteur cinema, Eastern European cinema, and American cinema.
- To introduce the emergence of television and its specific screen language.
- To familiarize students with Postmodernism in cinema.
- To explore current trends, including comic-book universes and game-based narratives.

Expected learning outcomes:

- Acquire knowledge of the development of cinema and its key movements.
- Recognize significant filmmakers and films from the contemporary period.
- Apply certain cinematic solutions in their own projects.

Syllabus – Lectures:

1. Cinema and totalitarianism – propaganda during WWII (2 hrs)
2. Italian Neorealism (1 hr)
3. French New Wave (1 hr)
4. Auteur cinema – Fellini, Antonioni, Bergman, Tarkovsky (2 hrs)
5. Post-war American cinema (3 hrs)
6. Cinema in the Soviet bloc after WWII (3 hrs)
7. Emergence of television and its specific language (3 hrs)
8. Postmodernism in cinema – Woody Allen, David Lynch, Quentin Tarantino, Lars von Trier (3 hrs)
9. Contemporary trends in television (2 hrs)
10. Comic-book universes, *Star Wars*, etc. (2 hrs)
11. Streaming platforms – emergence and development (2 hrs)
12. Current state of the global film industry (2 hrs)

13. Development of cinema and television in Bulgaria from WWII to today (4 hrs)

Syllabus – Seminars:

1. Analysis of key features of different movements and their influence on contemporary cinema (3 hrs)
2. Television – emergence and development (4 hrs)
3. Film trends in Hollywood, Bollywood, Europe, and Asia (4 hrs)
4. Bulgarian cinema (4 hrs)

Assessment and organization:

The course includes lectures and practical assignments, both individual and team-based. Students are encouraged to apply learned characteristics and cinematic techniques in their own projects. Assignments include analyses, concept development, and comparative studies between cinematic reality and creative projects.

History of Contemporary Fine Arts

ECTS credits: 3.0

Weekly workload: 1 hour lecture, 1 hour seminar

Form of assessment: exam

Type of exam: written

Semester: II

Methodological guidance: Department of Fine Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Diano Zaharieva

Course description:

Students are introduced to the historical development of the fine arts and acquire knowledge related to specific periods and achievements in art. The course provides visual references, explains key artistic terms and concepts, and helps students understand the factors and conditions shaping art throughout different epochs in relation to socio-historical contexts. It also develops aesthetic appreciation of art.

Course objectives:

- Trace the earliest periods of art.
- Review the chronology of different artistic periods.
- Examine movements and directions in art history.

Expected learning outcomes:

- Recognize the specifics of different artistic epochs.
- Identify major schools and authors.

Syllabus – Lectures:

1. Art of Ancient Egypt: symbolism, styles, techniques (2 hrs)
2. Art of Antiquity – Ancient Greece: ceramics, sculpture, architecture (2 hrs)

3. Art of Antiquity – Ancient Rome: sculpture, painting, mosaics, decorative arts (2 hrs)
4. Medieval art – Byzantine art (1 hr)
5. Medieval art – Romanesque and Gothic art (1 hr)
6. Early Modern period – Italian Renaissance, Mannerism (1 hr)
7. Art of the 17th century – Baroque (2 hrs)
8. Art of the Enlightenment – 18th century (1 hr)
9. Art of the 19th century: Romanticism, Realism (1 hr)
10. 19th-century art: Impressionism (1 hr)
11. 19th-century art: Post-Impressionism – color and brushstroke as structural elements (Seurat, Van Gogh, Cézanne) (1 hr)

Syllabus – Seminars:

1. Islamic art (Ottoman Empire, Classical period) (2 hrs)
2. Bulgarian medieval art (2 hrs)
3. Bulgarian Revival period art (2 hrs)
4. Fine arts in the context of aesthetic and artistic development (2 hrs)
5. Analysis of paintings by famous artists (2 hrs)
6. Analysis of artistic styles (2 hrs)

Assessment and organization:

The course is accompanied by video materials and analysis of reproductions and artistic styles. Students are required to prepare two independent written assignments.

Contemporary Bulgarian Literature

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: II

Methodological guidance: Department of Literature, Faculty of Philology

Lecturer: Prof. Dr. Stiliyan Stoyanov

Course description:

The course introduces students to contemporary trends and authors in modern Bulgarian literature. It examines the issues of contemporary Bulgarian literature, stylistic characteristics, and genre specifics. Attention is given to the international recognition of Bulgarian literature and the search for its national identity within world literature. The course also explores continuity, affinities, and perspectives for the development of Bulgarian literature.

Course objectives:

- To provide broad literary knowledge and orientation in contemporary Bulgarian literature.
- To develop literary taste when selecting works for adaptation or screenplays.
- To enable students to interpret literary texts in dramaturgical form.

Syllabus – Lectures:

1. Themes, styles, and authors in modern Bulgarian literature (4 hrs)
2. Challenges of modern prose. Who and what shapes readers' tastes? (4 hrs)
3. Bulgarian literature as a usual/unusual space – from inside and outside (4 hrs)
4. Contemporary readings of modern Bulgarian literature (4 hrs)
5. Bulgarian literary modernism: authors, publications, concepts (4 hrs)
6. Themes of the Transition period in modern Bulgarian literature (4 hrs)
7. The "Booker Effect" in Bulgarian literature (4 hrs)
8. Science fiction and knowledge in Bulgarian speculative prose (4 hrs)

Syllabus – Seminars:

1. Analysis of the works of Zdravka Evtimova – adaptation possibilities (3 hrs)
2. *Blood of a Mole* – potential for film adaptation (3 hrs)
3. Analysis of the works of Georgi Mishev – screen adaptations (3 hrs)
4. Analysis of the works of Georgi Gospodinov (3 hrs)
5. Telling the story in many ways: the recent past as a literary subject (3 hrs)

Assessment and organization:

Lectures are conducted through exposition combined with discussion, demonstration, observation, and problem-based tasks. They are supported by video materials. Students prepare written analyses on topics and authors from the course.

Introduction to Sound Technology

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: exam

Type of exam: practical

Semester: II

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assist. Prof. Dr. Ventsislav Mitsov

Course description:

The course introduces students to the basics of sound technology in film and television. It aims to develop understanding of the sound image, familiarize students with terminology related to sound, and provide practical knowledge for working with sound.

Course objectives:

- To master the fundamentals of sound.
- To acquire knowledge of working with sound.
- To understand the specifics of sound in cinema and television.

Expected learning outcomes:

- Acquire knowledge of the nature of sound.
- Become familiar with different types of sound.
- Understand key parameters of working with sound in audiovisual productions.

Syllabus – Lectures:

1. Sound as a physical, physiological, and psychological phenomenon. Propagation of acoustic waves in biological media (e.g. the human body).
2. Interaction of acoustic waves with the components of the medium. Intensity of acoustic waves. Relationship between acoustic wave parameters and medium properties.
3. Absorption of acoustic waves (2 hrs)
4. Types of recording systems – digital and analog. Computer-based systems (Mac & PC hardware and software) (2 hrs)
5. Sound as a physical and psychological phenomenon; analog and digital sound; conversion and compression. Sound environment; basic elements in sound engineering (1 hr)
6. MIDI studio – hardware features and applications. Workstation components. Mixing consoles – comparative characteristics (2 hrs)
7. Sound effects – Transform menu. DirectX filters (2 hrs)
8. Amplitude effects – modifying sound amplitude (2 hrs)
9. Delay effects – echo (2 hrs)
10. Filters – sound filters (2 hrs)

Syllabus – Seminars:

1. Practical training – field recording preparation (5 hrs)
2. Acoustics of interior and exterior spaces (3 hrs)
3. Compressors, limiters, reverbs, microphones. Mastering and postproduction. Sound recording process structure (5 hrs)
4. Reverberation. Sound waves. Digital sound processing methods (5 hrs)
5. Sound editing – Edit menu (3 hrs)
6. Noise reduction – noise removal algorithm (5 hrs)
7. Hard limiting – amplitude clipping above a defined threshold (3 hrs)
8. Sound filters (3 hrs)

Assessment and organization:

The lectures are integrated with practical exercises involving different aspects of sound processing. Students prepare two practical assignments by the end of the semester.

Introduction to Computer Editing

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: exam

Type of exam: practical

Semester: III

Methodological guidance: Department of Television, Theatre, and Cinema Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Bilyana Topalova; Assist. Prof. Dr. Ivan Vladimirov

Course description:

The course provides students with skills in computer-based editing and prepares them for independent learning of new editing software. It covers the basic concepts of editing software, use of effects, and application of editing principles. Students acquire knowledge of editing techniques, rules of montage, and preparation for work with modern technologies.

Course objectives:

- To introduce students to the principles, features, and challenges of new computer technologies.
- To prepare students for working with computer editing programs.
- To prepare students for professional work in film and television.

Expected learning outcomes:

- Acquire knowledge of new editing software.
- Understand principles, specifics, and applications of modern technologies in image and sound editing.
- Learn object animation and motion graphics.
- Be prepared to work in contemporary television studios.

Syllabus – Lectures:

1. Creating an L-cut. Using markers to synchronize clips. Working with clips in different video formats (3 hrs)
2. Effects – motion in the frame. Tools for motion and animation (3 hrs)
3. Animating clips with keyframes. Cutting parts of a video file (3 hrs)
4. Working with video materials of different resolutions on a single timeline (3 hrs)
5. Multicamera editing in real time (9 SD sources, 3 HD sources) (3 hrs)

Syllabus – Seminars:

1. Settings. Transcoding video formats (5 hrs)
2. Practical exercises – animating frames (5 hrs)
3. Practical exercises – motion within the frame (5 hrs)
4. Audio settings – sound levels, parameters, and track values (5 hrs)
5. Mixing dialogue. Corrections (5 hrs)
6. Exploring new tools in updated versions of editing software (5 hrs)

Assessment and organization:

The course includes analysis of film and TV excerpts, study of new editing software, and exploration of technological innovations in image processing. Practical assignments form part of the continuous assessment.

Contemporary Bulgarian Literature

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: II**Methodological guidance:** Department of Literature, Faculty of Philology**Lecturer:** Prof. Dr. Stiliyan Stoyanov**Course description:**

The course introduces students to contemporary trends and authors in modern Bulgarian literature. It examines the issues of contemporary Bulgarian literature, stylistic characteristics, and genre specifics. Attention is given to the international recognition of Bulgarian literature and the search for its national identity within world literature. The course also explores continuity, affinities, and perspectives for the development of Bulgarian literature.

Course objectives:

- To provide broad literary knowledge and orientation in contemporary Bulgarian literature.
- To develop literary taste when selecting works for adaptation or screenplays.
- To enable students to interpret literary texts in dramaturgical form.

Syllabus – Lectures:

1. Themes, styles, and authors in modern Bulgarian literature (4 hrs)
2. Challenges of modern prose. Who and what shapes readers' tastes? (4 hrs)
3. Bulgarian literature as a usual/unusual space – from inside and outside (4 hrs)
4. Contemporary readings of modern Bulgarian literature (4 hrs)
5. Bulgarian literary modernism: authors, publications, concepts (4 hrs)
6. Themes of the Transition period in modern Bulgarian literature (4 hrs)
7. The "Booker Effect" in Bulgarian literature (4 hrs)
8. Science fiction and knowledge in Bulgarian speculative prose (4 hrs)

Syllabus – Seminars:

1. Analysis of the works of Zdravka Evtimova – adaptation possibilities (3 hrs)
2. *Blood of a Mole* – potential for film adaptation (3 hrs)
3. Analysis of the works of Georgi Mishev – screen adaptations (3 hrs)
4. Analysis of the works of Georgi Gospodinov (3 hrs)
5. Telling the story in many ways: the recent past as a literary subject (3 hrs)

Assessment and organization:

Lectures are conducted through exposition combined with discussion, demonstration, observation, and problem-based tasks. They are supported by video materials. Students prepare written analyses on topics and authors from the course.

Introduction to Sound Technology

ECTS credits: 4.5**Weekly workload:** 1 hour lecture, 2 hours seminars**Form of assessment:** exam**Type of exam:** practical

Semester: II

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assist. Prof. Dr. Ventsislav Mitsov

Course description:

The course introduces students to the basics of sound technology in film and television. It aims to develop understanding of the sound image, familiarize students with terminology related to sound, and provide practical knowledge for working with sound.

Course objectives:

- To master the fundamentals of sound.
- To acquire knowledge of working with sound.
- To understand the specifics of sound in cinema and television.

Expected learning outcomes:

- Acquire knowledge of the nature of sound.
- Become familiar with different types of sound.
- Understand key parameters of working with sound in audiovisual productions.

Syllabus – Lectures:

1. Sound as a physical, physiological, and psychological phenomenon. Propagation of acoustic waves in biological media (e.g. the human body).
2. Interaction of acoustic waves with the components of the medium. Intensity of acoustic waves. Relationship between acoustic wave parameters and medium properties.
3. Absorption of acoustic waves (2 hrs)
4. Types of recording systems – digital and analog. Computer-based systems (Mac & PC hardware and software) (2 hrs)
5. Sound as a physical and psychological phenomenon; analog and digital sound; conversion and compression. Sound environment; basic elements in sound engineering (1 hr)
6. MIDI studio – hardware features and applications. Workstation components. Mixing consoles – comparative characteristics (2 hrs)
7. Sound effects – Transform menu. DirectX filters (2 hrs)
8. Amplitude effects – modifying sound amplitude (2 hrs)
9. Delay effects – echo (2 hrs)
10. Filters – sound filters (2 hrs)

Syllabus – Seminars:

1. Practical training – field recording preparation (5 hrs)
2. Acoustics of interior and exterior spaces (3 hrs)
3. Compressors, limiters, reverbs, microphones. Mastering and postproduction. Sound recording process structure (5 hrs)
4. Reverberation. Sound waves. Digital sound processing methods (5 hrs)
5. Sound editing – Edit menu (3 hrs)
6. Noise reduction – noise removal algorithm (5 hrs)

7. Hard limiting – amplitude clipping above a defined threshold (3 hrs)
8. Sound filters (3 hrs)

Assessment and organization:

The lectures are integrated with practical exercises involving different aspects of sound processing. Students prepare two practical assignments by the end of the semester.

Introduction to Computer Editing

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: exam

Type of exam: practical

Semester: III

Methodological guidance: Department of Television, Theatre, and Cinema Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Bilyana Topalova; Assist. Prof. Dr. Ivan Vladimirov

Course description:

The course provides students with skills in computer-based editing and prepares them for independent learning of new editing software. It covers the basic concepts of editing software, use of effects, and application of editing principles. Students acquire knowledge of editing techniques, rules of montage, and preparation for work with modern technologies.

Course objectives:

- To introduce students to the principles, features, and challenges of new computer technologies.
- To prepare students for working with computer editing programs.
- To prepare students for professional work in film and television.

Expected learning outcomes:

- Acquire knowledge of new editing software.
- Understand principles, specifics, and applications of modern technologies in image and sound editing.
- Learn object animation and motion graphics.
- Be prepared to work in contemporary television studios.

Syllabus – Lectures:

1. Creating an L-cut. Using markers to synchronize clips. Working with clips in different video formats (3 hrs)
2. Effects – motion in the frame. Tools for motion and animation (3 hrs)
3. Animating clips with keyframes. Cutting parts of a video file (3 hrs)
4. Working with video materials of different resolutions on a single timeline (3 hrs)
5. Multicamera editing in real time (9 SD sources, 3 HD sources) (3 hrs)

Syllabus – Seminars:

1. Settings. Transcoding video formats (5 hrs)
2. Practical exercises – animating frames (5 hrs)
3. Practical exercises – motion within the frame (5 hrs)
4. Audio settings – sound levels, parameters, and track values (5 hrs)
5. Mixing dialogue. Corrections (5 hrs)
6. Exploring new tools in updated versions of editing software (5 hrs)

Assessment and organization:

The course includes analysis of film and TV excerpts, study of new editing software, and exploration of technological innovations in image processing. Practical assignments form part of the continuous assessment.

Contemporary Bulgarian Literature

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: II

Methodological guidance: Department of Literature, Faculty of Philology

Lecturer: Prof. Dr. Stiliyan Stoyanov

Course description:

The course introduces students to contemporary trends and authors in modern Bulgarian literature. It explores thematic issues, stylistic features, and genre specifics. It also addresses the international recognition of Bulgarian literature, the search for a national profile within world literature, as well as its continuity, affinities, and future perspectives.

Course objectives:

- To provide students with broad literary culture, especially in the field of contemporary Bulgarian literature.
- To cultivate literary taste for selecting works suitable for adaptation into screenplays.
- To develop the ability to interpret literary texts in dramaturgical form.

Syllabus – Lectures:

1. Topics, styles, and authors in modern Bulgarian literature (4 hrs)
2. The challenges of modern prose: what and who determines readers' tastes? (4 hrs)
3. Bulgarian literature as an (un)familiar space – internal and external perspectives (4 hrs)
4. Contemporary readings of modern Bulgarian literature (4 hrs)
5. Bulgarian literary modernism: authors, publications, concepts (4 hrs)
6. Themes of the Transition in modern Bulgarian literature (4 hrs)
7. The “Booker Effect” in Bulgarian literature (4 hrs)
8. Fantasy and knowledge in Bulgarian speculative fiction (4 hrs)

Syllabus – Seminars:

1. Analysis of the works of Zdravka Evtimova – adaptation possibilities (3 hrs)
2. *Blood of a Mole* – opportunities for film adaptation (3 hrs)
3. Analysis of the works of Georgi Mishev – film adaptations of his works (3 hrs)
4. Analysis of the works of Georgi Gospodinov (3 hrs)
5. Telling history in many ways: the recent past as a literary plot (3 hrs)

Organization and assessment:

The lecture course is conducted through presentation, discussion, demonstrations, and observation. Video materials are used to illustrate topics. Students prepare written analyses on selected themes and authors.

Introduction to Sound Technology

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: exam

Type of exam: practical

Semester: II

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assist. Prof. Dr. Ventsislav Mitsov

Course description:

The course provides students with knowledge of the basics of film and television sound technology, the creation of a sound image, and the mastery of essential terminology related to sound work.

Course objectives:

- To master the fundamentals of sound.
- To acquire knowledge of working with sound.
- To introduce students to the specific use of sound in cinema and television.

Expected learning outcomes:

- Understanding of sound as a phenomenon.
- Familiarity with types of sound.
- Knowledge of basic parameters of working with sound in audiovisual productions.

Syllabus – Lectures:

1. Sound as a physical, physiological, and psychological phenomenon. Propagation of acoustic waves in biological media, e.g., the human body.
2. Interaction of acoustic waves with components of the medium; wave intensity; relationship between wave parameters and medium properties.
3. Absorption of acoustic waves (2 hrs)

4. Types of sound recording systems: digital and analog. Computer-based systems (Mac & PC hardware and software) (2 hrs)
5. Sound as a physical and psychological phenomenon; analog and digital sound, conversion, compression. Sound environment and main elements of sound engineering (1 hr)
6. MIDI studio – hardware specifics, applications, workstations, comparison of mixing consoles (2 hrs)
7. Sound effects – Transform menu; DirectX filters (2 hrs)
8. Amplitude effects (2 hrs)
9. Delay effects (echo) (2 hrs)
10. Filters (2 hrs)

Syllabus – Seminars:

1. Fieldwork preparation (5 hrs)
2. Acoustics of interior and exterior spaces (3 hrs)
3. Compressors, limiters, reverbs, microphones, mastering, and postproduction (5 hrs)
4. Reverb and digital sound processing methods (5 hrs)
5. Sound editing – Edit menu (3 hrs)
6. Noise reduction – algorithms for eliminating noise (5 hrs)
7. Hard limiting – amplitude cutting above a set level (3 hrs)
8. Filters (3 hrs)

Organization and assessment:

Lectures are closely tied to practical tasks applying sound processing techniques. Students complete two practical assignments by the end of the semester.

Introduction to Computer Editing

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: continuous assessment

Type of exam: practical

Semester: III

Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Bilyana Topalova; Assist. Prof. Dr. Ivan Vladimirov

Course description:

The course develops skills in computer editing and trains students to independently learn new editing software. It introduces basic concepts of editing programs, use of effects, types of editing connections, and rules of montage. Students prepare for professional work with modern technologies.

Course objectives:

- To introduce students to the principles, specifics, and potential issues of new computer technologies.

- To prepare students for work with editing programs.
- To equip students for future work in cinema and television.

Expected learning outcomes:

- Ability to work with modern editing programs.
- Understanding of principles, specifics, and applications of new technologies for image and sound.
- Skills in object motion, animation, and synchronization.
- Preparedness for work in contemporary TV studios.

Syllabus – Lectures:

1. Creating an L-cut; using markers to synchronize clips; working with multiple video formats (3 hrs)
2. Effects – camera movement, animation tools (3 hrs)
3. Animating clips with keyframes; cutting video segments (3 hrs)
4. Working with materials of different resolutions on a single timeline (3 hrs)
5. Multicamera editing in real time (9 SD sources, 3 HD sources) (3 hrs)

Syllabus – Seminars:

1. Settings and transcoding of video formats (5 hrs)
2. Practical work on animating frames (5 hrs)
3. Practical work on camera movement (5 hrs)
4. Audio settings – levels, track parameters, values (5 hrs)
5. Mixing voice and corrections (5 hrs)
6. Exploring new software features and tools (5 hrs)

Organization and assessment:

Training includes film and TV excerpts, analysis of episodes, exploration of new software, and mastering innovations in digital editing. Practical assignments form part of the continuous assessment.

Technology of Video Editing

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: continuous assessment

Type of exam: practical

Semester: III

Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course description:

The course introduces students to the use of modern technical tools and contemporary technologies in television production. It covers the fundamental concepts related to video

editing technology, which forms an essential and final stage of the creative process in television production.

Course objectives:

- To introduce students to the principles, specifics, and potential issues related to TV signals and types of television equipment.
- To prepare students for independent work in television postproduction.
- To equip students for their future work in television programming.

Expected learning outcomes:

Upon completion of the course, students will be able to:

- Understand the processes of postproduction.
- Create various types of captions using a production control console.
- Process video signals and frames digitally.

Syllabus – Lectures:

1. Videotape. Video recording. Technology of video recording.
2. Control and synchronizing signals. Types of videotape recorders and their role in editing suites. (3 hrs)
3. Technical requirements for video intended for editing. Technical signals. Editing with dissolves and special effects using digital and analog effect generators. (3 hrs)
4. Types of editing suites. Block diagram of an editing suite with two VTRs and an audio mixer. Workflow. (3 hrs)
5. Types of editing in a postproduction suite. Automatic editing using a pre-created EDL. Video rehearsal and preparation of an editing plan. EDL. (3 hrs)
6. Digital formats for video recording. Video standards. (3 hrs)

Syllabus – Seminars:

1. Video signal. Audio tracks and working with them. Timecode. (3 hrs)
2. Postproduction editing suite. (3 hrs)
3. Editing with dissolves and special effects using digital and analog effect generators. (3 hrs)
4. Audio mixing consoles. (3 hrs)
5. Double exposure, blue screen (chroma, luminance, and linear keying). Rules for transitions between shots. Digital effects generator. (3 hrs)

Organization and assessment:

The course is conducted through lectures, analysis of film and TV productions, script work, and analysis of still images and photographs. The lectures aim to develop knowledge of the principles and specifics of working with narrative forms. Students acquire skills and knowledge of the elements that constitute a feature film and the specifics of feature and television cinema. Practical exercises are designed to apply the acquired knowledge through editing different assignments – editing dramatic episodes, film transitions, and working with dialogue and sound.

Filming Equipment and Technology

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: III

Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course description:

Students are introduced to various cinematographic devices such as camera supports, stabilizing systems for camera movement, and auxiliary equipment assisting the cameraman in their work. The course provides practical knowledge necessary for ensuring film and television productions are technically well-equipped and economically managed. Students also acquire legal awareness regarding the use and management of rented or owned film equipment.

Course objectives:

- To develop a broad knowledge base and practical skills in the use of filming equipment.
- To master the specifics of contemporary cinematographic technology.
- To apply technical devices in different types of productions.

Expected learning outcomes:

Upon completion of the course, students will be able to:

- Achieve practical realization of the artistic image in film through filming equipment.
- Master the use of cinematographic accessories.
- Apply contemporary filming technologies across different genres.
- Understand and apply color temperature balancing and exposure metering.

Syllabus – Lectures:

1. Psychophysical effect of perceiving the cinematic image. Perception of individual frames as a continuous and smooth phenomenon. Principle of the motion picture camera. (3 hrs)
2. Camera – general design. Types of lenses. Specifics of work in documentary and feature films. (3 hrs)
3. Lenses: classification by focal length, back focal distance, and mount type (P, PL, BNCR). Zoom lenses. Spatial and depth perspective. (3 hrs)
4. Influence of focal length, aperture, and distance to subject on depth of field. Creative use and special optical effects. (3 hrs)
5. Film formats. Are they a creative element? Types and evolution of formats. Reasons for development. Participation effect. (3 hrs)
6. Filter selection. Color temperature balance and exposure metering. (3 hrs)
7. Angénieux and Cooke Varotal zoom lenses. Characteristics. (3 hrs)
8. Camera accessories: tripods and tripod heads.

9. Follow Focus, Memory Cards, Tripod, Stingers, Reflectors, Flags, Generator, Lighting Gels, Dolly. (3 hrs)
10. Steadicam or Gimbal. Dramatic expression of camera movement and compositional solutions. (3 hrs)
11. Camera transport: cranes, dollies, tracks. Devices for shooting from vehicles. Platforms. Safety rules and working techniques. (3 hrs)

Syllabus – Seminars:

1. Assembling a camera with film lenses. (3 hrs)
2. Filter selection. Color temperature balance and exposure metering. Shooting a short study. (3 hrs)
3. Optics: testing and calibration. Working with a collimator. Shooting a short study. (3 hrs)
4. Exercise with a Gimbal. Shooting a short study. (3 hrs)
5. Shooting a short study using different lenses. (3 hrs)

Organization and assessment:

Lectures are combined with hands-on exercises in the TV studio using different filming equipment, camera movements, and exposure metering. Students complete 2 practical exercises as part of the final course assessment.

Fundamentals of Film Production

ECTS credits: 3.0

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: III

Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assist. Prof. Dr. Ivo Nikolov

Course description:

The course aims to acquaint students with the complex issues of organizing, financing, and realizing audiovisual production in the context of technological evolution, rapid innovation, new social dynamics, and the development of communication techniques and practices. It introduces the key concepts related to the producer's responsibility for the full realization of a production, including the effective distribution of the final product.

Students acquire knowledge of various models of organizing film and television production, production schedules, and budgeting.

Course objectives:

- To introduce students to the principles, characteristics, and issues of working in feature film and television production.
- To prepare students for teamwork in the fields of cinema and television.

Expected learning outcomes:

Upon successful completion of the course, students will be able to:

- Understand the key concepts related to the producer's role.
- Master the principles and specifics of production management in film and television.
- Acquire knowledge of organizing, financing, and preparing budgets for audiovisual projects.

Syllabus – Lectures:

1. Production at the threshold of the 21st century – new technologies, global dimensions. (3 hrs)
2. Audiovisual production as a tool of influence and source of new elites. Audiovisual production and the media – a new problem context. (3 hrs)
3. The status of the producer within the institutional system of audiovisual production. (3 hrs)
4. The producer as a generator of positive social processes. Producer's role in interpersonal communication within the team. (3 hrs)
5. Main sources of financing. The production schedule – a key instrument for planning realization. Types of budgets. (3 hrs)

Syllabus – Seminars:

1. The producer and communication management in the era of new information technologies. (2 hrs)
2. The audiovisual elite as a communicator of lifestyles and consumption patterns. (2 hrs)
3. Production management in BNT (Bulgarian National Television). The producer as an innovator. (2 hrs)
4. The producer as selector of the production team.
5. The producer as part of the audiovisual elite. (3 hrs)
6. The producer and the management of organizational communications. (2 hrs)
7. Budgeting for audiovisual projects – planning and calculating all costs necessary for production. (3 hrs)
8. Techniques and technology for creating a real production budget. (2 hrs)

Organization and assessment:

The course combines lectures on core topics with supporting materials such as visual reproductions, documentaries, and feature films. Students complete individual or team assignments outside class hours. A key component of the assessment is preparing budgets for different types of films.

Microphone Techniques

ECTS credits: 3.0

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: III

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Dr. Margarit Rusev

Course description:

The course *Microphone Techniques* introduces students to the fundamental characteristics of microphones, their types, and the essential requirements for working with microphones both on location and in post-production.

Course objectives:

- To master the use of different types of microphones.
- To understand the technical characteristics of microphones.
- To acquire practical skills for using microphones in the studio and on location.

Syllabus – Lectures:

1. Spectral composition of the acoustic signal. Electroacoustic transducers of generator and motor type. Microphones. Microphone parameters. (2 hrs)
2. Characteristics of microphones. Frequency response.
3. Nominal sensitivity. Characteristic sensitivity. Directional patterns. (3 hrs)
4. Types of microphones according to directivity: omnidirectional, unidirectional, bidirectional. (3 hrs)
5. Dynamic and condenser (electrostatic) microphones. (3 hrs)
6. Basic principles of microphone use. Interaction of multiple microphones. The 3-to-1 rule. Combined podium microphones. Wind protection for microphones. (2 hrs)
7. Wireless microphone system Sennheiser EW135-G2 with handheld transmitter. Wireless microphone system Sennheiser EW122.
8. Wireless microphone system Sennheiser EW-152 Headset. (2 hrs)

Syllabus – Seminars:

- Stereophonic microphones. (2 hrs)
- Amplitude-frequency characteristics in electroacoustic conversion. (3 hrs)
- Omnidirectional and cardioid microphones. (4 hrs)
- Hypercardioid and supercardioid microphones. (3 hrs)
- Electrical aspects of microphones. (2 hrs)

Organization and assessment:

Lectures and seminars focus on mastering the technical parameters of microphone work and their application in various documentary and fiction film formats.

The extracurricular workload (60 hours) includes literature review, independent work on film sound, a written analysis of a film, and a practical task related to microphone use.

History of Bulgarian Cinema

ECTS credits: 3.0

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: continuous assessment

Type of exam: written

Semester: III

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assist. Prof. Dr. Ivan Vladimirov, Assist. Prof. Dr. Petar Rusev

Course description:

The course provides students with essential knowledge of the history of Bulgarian cinema, enriching their general and, more specifically, their film culture. It examines the beginnings of cinema in Bulgaria, the key stages in the development of film production, and the most important authors and works that define Bulgarian cinema.

Course objectives:

- To master the stages in the development of Bulgarian cinema.
- To become familiar with landmark works of Bulgarian cinema.
- To understand the genres within Bulgarian cinema.

Expected learning outcomes:

- Knowledge of the historical development of Bulgarian cinema.
- Familiarity with significant works of classical Bulgarian cinema.
- Awareness of the styles of notable Bulgarian film directors.

Syllabus – Lectures:

1. The first films in Bulgaria. Pioneers of Bulgarian cinema: Vasil Gendov, Boris Grezhov. Films, themes, and plots. (2 hrs)
2. 1946 – the first Cinematography Act. Zahari Zhandov and adaptations of classical works. (1 hr)
3. Genre development. Bulgarian comedy. New names in Bulgarian cinema.
4. Children's films. Bulgarian cinema of the 1960s–1980s. (2 hrs)
5. Establishment of the Boyana Feature Film Studios (1962). Directors of the early studio period. Films and themes. (2 hrs)
6. The flourishing of Bulgarian cinema. Landmark works and authors. Awards and international recognition. (2 hrs)
7. Themes and movements in Bulgarian cinema. Creative peaks, authors, and works.
8. Bulgarian cinema in the 1990s and the beginning of the new century. (2 hrs)
9. Bulgarian cinema on the eve of the new millennium. The impact of the 1989 political changes on national film production. (2 hrs)
10. Contemporary Bulgarian cinema in the context of European cinema. New names, styles, and themes. (1 hr)
11. Television series as part of the development of new Bulgarian cinema. (1 hr)

Syllabus – Seminars:

1. Film analysis – *The Unknown Soldier's Patent Leather Shoes* (1979), dir. Rangel Vulchanov. (3 hrs)
2. Film analysis – *The Peach Thief* (1964), dir. Vulo Radev. (3 hrs)
3. Film analysis – *Matriarchy* (1977), dir. Lyudmil Kirkov. (3 hrs)
4. Film analysis – *The Penlevé Case* (1968), dir. Gueorgui Stoyanov, based on the work of Svoboda Bachvarova.
5. Film analysis – *Villa Zone* (1975), dir. Eduard Zahariev. (3 hrs)

Organization and assessment:

The course combines lectures and seminars aimed at understanding the trends in the

development of Bulgarian cinema. Training includes screenings of landmark works, analysis of film excerpts, discussions of contemporary feature, documentary, and television productions, and meetings with prominent authors such as playwrights, directors, and cinematographers. Students are required to complete two written assignments by the end of the semester.

Film Terminology

ECTS credits: 3.0

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: III

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov; Assist. Prof. Dr. Petar Rusev

Course description:

The course is primarily focused on cinematography terminology, serving as a fundamental guide to film-related terms that every professional in the industry should know. English equivalents of the terms are also introduced, providing essential knowledge for working in film production.

Course objectives:

- To master professional film terminology.

Syllabus – Lectures:

1. Terms related to film shooting. (7 hrs)
2. Terms related to film structure. (5 hrs)
3. Basic storytelling terminology. (3 hrs)

Syllabus – Seminars:

1. On-set work using professional terminology. (5 hrs)
2. Script work with English film terminology. (5 hrs)
3. Work in a TV studio – learning terminology during preparation and filming. (5 hrs)

Organization and assessment:

Lectures and seminars are aimed at mastering the terminology used in different stages of film production.

Independent study includes literature review and individual assignments.

The exam is in the form of a written test.

Fundamentals of Computer Editing

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 2 hours seminars

Form of assessment: exam

Type of exam: practical

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Bilyana Topalova; Assist. Prof. Dr. Ivan Vladimirov

Course description:

The course provides students with skills in the specific possibilities of computer-based editing, including the use of all tools, program innovations, and the ability to create engaging videos for various applications.

Course objectives:

- To introduce students to working with a wide range of editing tools.
- To prepare students for professional work involving integration of different editing software.
- To train students in the creation of attractive and versatile video products.

Expected learning outcomes:

- To build on and deepen knowledge acquired in the first part of the course.
- To master principles of working with alpha channels and color transformations.
- To be able to create trailers for films, books, and presentations.

Syllabus – Lectures:

1. Use of alpha channels. Application of transparency keying (Blue Screen). (3 hrs)
2. Editing continuity. Cross-cutting and parallel editing. (3 hrs)
3. Innovations in sound. (3 hrs)
4. Editing continuity (advanced). Cross-cutting and parallel editing. (3 hrs)
5. Cutaway and Insert. J-Cut and L-Cut. Match Cut. Shot-Reverse-Shot. (3 hrs)

Syllabus – Seminars:

1. Practical work with alpha channels. (5 hrs)
2. Practical work with transparency keying (Blue Screen). (5 hrs)
3. Practical work with Multicam editing. (5 hrs)
4. Creating a book trailer. (5 hrs)
5. Creating a video essay, podcast, or video blog. (5 hrs)
6. Practical work with audio filters. (5 hrs)
7. Practical work with sound mixing. (5 hrs)

Organization and assessment:

The course includes screenings and analysis of excerpts from films and television programs,

study of selected episodes, exploration of new editing software, and familiarization with the latest developments in digital image and sound post-production.

Television Directing

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov; Assist. Prof. Dr. Petar Rusev

Course description:

The course covers the specifics of various television genres and formats, the development of a program concept and purpose, and the selection of a presenter. It explores the professional relationships between director, editor, presenter, and designer; directing live broadcasts; the different types of TV productions; and the specifics of directing in the studio or in an outside broadcast environment using multi-camera techniques. Emphasis is placed on the collaboration between the director and the vision mixer, teamwork, and professional standards.

Course objectives:

- To develop competencies in television directing within different types of productions.
- To provide knowledge of the distinctive features of television genres and formats.
- To cultivate professional skills for working in television production.

Expected learning outcomes:

Upon successful completion of the course, students will have:

- Acquired competencies in identifying the main similarities and differences between film and television directing.
- Developed skills in applying the professional standards and expressive means specific to television.
- Gained competencies in television genres, forms, and formats.

Syllabus – Lectures:

1. Specifics of television directing across genres and formats. (3 hrs)
2. Types of television programs. (3 hrs)
3. Similarities and differences between film and television directing. Main rules of directing for television films. (4 hrs)
4. Relationship between director, editor, presenter, and designer. Selection of a presenter. (3 hrs)

5. Directing live broadcasts. Types of television stations and productions. (3 hrs)
6. Directing in the studio or in an outside broadcast environment using multi-camera techniques. Collaboration with the vision mixer. (4 hrs)
7. Combining film and television genres and formats within a single production. (3 hrs)
8. Specifics of directing various television programs requiring distinct organizational and creative approaches. (3 hrs)
9. Developing the concept and purpose of a television program. (4 hrs)

Syllabus – Seminars:

1. Teamwork in a television studio – directing a short film excerpt for a TV series. (5 hrs)
2. Teamwork in a studio – directing a live multi-camera broadcast. (5 hrs)
3. Teamwork in a studio – directing a TV game show. (2 hrs)
4. Teamwork in a studio – directing a news broadcast. (3 hrs)

Organization and assessment:

Teaching is conducted through lectures, seminars, and practical teamwork. Students are assigned both individual and group tasks, such as developing a director's concept for a student television program (on a competitive basis, with the best project selected), organizing presenter casting, and filming a pilot program produced by the course group.

Fundamentals of Photographic Composition

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course description:

The theoretical component and practical exercises allow students to work in detail and systematically on image composition, lighting, tonal balance, and color solutions in the photographic frame. This makes the discipline *Fundamentals of Photographic Composition* an introduction to the art of directing.

On a practical level, mastering the principles of composition through photography provides students with skills applicable not only in film and television but also in fields such as advertising photography, scientific and applied photography, and beyond.

Course objectives:

- To master the expressive means of the profession through the methods of photography.
- To develop the ability to carry out independent photographic work.

- To build skills in analyzing the expressive means of photography and cinematography – composition, light, and color.
- To foster the ability to analyze and evaluate photographic works.
- To support the transition from the static to the “kinetic” image in film and television.

Expected learning outcomes:

Upon successful completion of the course, students will:

- Have mastered photographic techniques and be able to independently produce their own photographic projects.
- Apply theoretical knowledge through the realization of practical assignments.

Syllabus – Lectures:

1. Organizing and framing the artistic image. (4 hrs)
2. Light and lighting in artistic photography. (4 hrs)
3. Tonal construction of the frame and tonal relationships. (4 hrs)
4. Portrait photography. (4 hrs)
5. Methods of working with outdoor photography. (4 hrs)
6. Post-processing and digital editing. Contemporary photography – the art of depicting reality both documentarily and artistically. (5 hrs)
7. Contemporary photography – the art of depicting reality both documentarily and artistically. (5 hrs)

Syllabus – Seminars:

1. Contemporary photographic techniques. (3 hrs)
2. Tonal construction of the frame and tonal relationships. (2 hrs)
3. Light and lighting in artistic photography. (2 hrs)
4. Using mobility and speed as key characteristics of photography. (2 hrs)
5. Photographic techniques across different genres. (3 hrs)
6. Post-processing and digital editing. (3 hrs)

Organization and assessment:

The course is taught through lectures, analyses of film and television works, exercises based on texts, and analysis of paintings and photographs. The lectures aim not only to teach the fundamental concepts of composition theory but also to apply them creatively across different genres, including fiction, documentary, and television forms.

Practical exercises complement the lectures by putting knowledge into practice through diverse activities: analysis and storyboarding of texts, paintings, and photographs; development of photo stories; and practice in structuring visual action and applying the core principles and rules of visual language.

Television Scriptwriting and Formats

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: exam

Type of exam: written

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Petar Rusev

Course description:

The course provides students with theoretical and practical knowledge about the essence of television forms – news, reality formats, shows, and others – and the stages of developing a script from the initial idea to the final written screenplay. The course also covers the realization of the script into a complete screen production.

Course objectives:

- To acquire knowledge of the specific features of television scriptwriting.
- To understand the genre characteristics of television formats.
- To develop skills for applying and creating new television formats.

Syllabus – Lectures:

1. Television genres: types and specific features. (2 hrs)
2. Challenges of the television format and its dramaturgical foundation. (3 hrs)
3. Artistic genres – television theatre and television film; TV drama; the role of sound as part of the visual image; the documentary nature of television. (3 hrs)
4. Communication with the television audience – rules, tools, and narrative strategies defined within the professional concept of the “television format.” (3 hrs)
5. Step-by-step modeling of audience reactions as the basis of the dramaturgical structure of formats. (2 hrs)
6. The format as a dynamic system beyond a specific subject: a set of multilevel codes. (2 hrs)

Syllabus – Seminars:

1. Seminar on the essence and main principles of television scriptwriting. (4 hrs)
2. Writing a script for a television genre. (4 hrs)
3. Composition – exposition, complication, peripeteia, climax, denouement, resolution. (4 hrs)
4. Interior and exterior in television genres. (4 hrs)
5. Specifics of television language – expressive and narrative levels. (4 hrs)
6. Realization of a television format. (6 hrs)
7. Realization of a television game show. (4 hrs)

Organization and assessment:

The course consists of 15 lecture hours and 30 seminar hours. Lectures introduce the realities of film and television production, focusing on the specifics of the two media and the variety of audiovisual products created for them. Successful and unsuccessful examples are analyzed.

Practical tasks are based on the lecture material and include writing scripts, developing television projects and program concepts, and creating television design projects. Students also engage in the realization of television formats.

Extracurricular workload (60 hours) involves preparing for the production of programs during seminars.

Computer Formats

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: coursework

Type of exam: practical

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course description:

This course introduces students to the principles and specifics of digital formats, focusing on graphic, video, and audio media. Students will gain a foundation for working with contemporary techniques and technologies and will learn to evaluate and choose the appropriate digital format in various professional contexts.

Course objectives:

- To introduce students to the principles, characteristics, and structure of digital formats.
- To provide skills for comparing different digital formats.
- To train students to work with the specifics of digital formats in practice.

Expected learning outcomes:

By the end of the course students will:

- Acquire knowledge of the main components of digital graphic, audio, and video formats.
- Be able to work with various software applications supporting specific digital formats.
- Use professional terminology with competence.

Syllabus – Lectures:

1. Types of video encoding and compression. Containers – AVI, QuickTime MOV, MPEG.
2. Application of container files for identifying and merging different types of data. (2 hrs)
3. Image files: Joint Photographic Experts Group (JPEG/JPG), Graphics Interchange Format (GIF), Scalable Vector Graphics (SVG), Portable Network Graphics (PNG), Tagged Image File Format (TIFF/TIF). (2 hrs)
4. Video file formats. (3 hrs)
5. Audio file formats: MPEG-4 Audio (M4A), MPEG Layer-3 Audio (MP3), Waveform Audio File (WAV). (2 hrs)
6. MP4 files: H.264 video and AAC audio encoding.
7. MP4 as a multimedia container format. (2 hrs)
8. Software and hardware implementations of video compression/decompression – use of specific video codecs. (3 hrs)

Syllabus – Seminars:

1. The modern user and new demands in the field of digital formats. (6 hrs)
2. Digital formats: encoding and recording. (6 hrs)
3. Uncompressed video – parameters. Compressed video formats: MPEG-2 Part 2, MPEG-4 Part 2, H.264 (MPEG-4 Part 10), Theora, Dirac, RealVideo RV40, VP8. (6 hrs)
4. Digital formats depending on final application – export and conversion. (6 hrs)
5. Archiving digital formats. (6 hrs)

Organization and assessment:

The lectures are aimed at familiarizing students with different types of digital formats and their applications. Coursework tasks and tests are designed to consolidate and further develop students' knowledge of various formats, their use, specific features, and processing techniques.

Contemporary Photography

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course description:

The course *Contemporary Photography* is designed to both inspire students toward an artistic and unconventional perception of the surrounding world and introduce them to the new possibilities and trends in the creative and technological development of photography. The syllabus includes an in-depth analysis of the principles and characteristics of digital photography, the types of cameras and their requirements, as well as an overview of technical specifications and leading manufacturers.

Course objectives:

- To provide students with a solid foundation of knowledge regarding the application of digital technologies in contemporary photography.
- To examine and compare the place of contemporary photography among other visual arts such as cinema, television, and theatre.
- To enable students to master the different photographic genres.

Syllabus – Lectures:

1. Contemporary photography – distancing from traditional styles. (1 hr)
2. Contemporary photography: creating images with analogue or digital cameras. (2 hrs)
3. The development of photographic technology and its impact on the artistic evolution of genres. (2 hrs)

4. Principles of digital photography. Differences from conventional photography. Advantages and disadvantages. (2 hrs)
5. Photography as art or as indexical/recorded image. Subject and form in contemporary photography. Avant-garde contemporary photography. (3 hrs)
6. Contemporary photography as the art of documentary and artistic representation. Modern photojournalism. Contemporary sports photography. (4 hrs)
7. The work of contemporary international photographers as a personal view of the modern world.
8. Trends in 21st-century photography shaped by digital technology and social development. (3 hrs)
9. Transformation of light into digital signals recorded by image sensors. Image recording standards. (2 hrs)
10. Key characteristics of digital photography: color rendering, resolution, electronic image stability, operability, cost. (2 hrs)

Syllabus – Seminars:

1. Software: Capture One, Lightroom, Photoshop – capabilities. (1 hr)
2. Digital photography and social life. Professional photojournalism. Practices of international photo agencies. (2 hrs)
3. Fashion photography. The works of Erwin Blumenfeld and Lillian Bassman. Analysis. (2 hrs)
4. Advertising photography. The works of Irving Penn and Eugenio Recuenco. Analysis. Influencers in photography. (2 hrs)
5. Portrait photography. The works of Man Ray, Renée Perle, and Richard Avedon. Analysis. (2 hrs)
6. Introduction to the works of leading Bulgarian photographers: Stanka Tsankova-Usha, Alexander Nishkov, Kalin Ruichev, Temelko Temelkov, and others. (2 hrs)
7. New trends in the development of digital photography. (2 hrs)
8. Outdoor and studio shooting. (2 hrs)

Organization and assessment:

Classroom activities include lectures, photograph analysis, discussions, and debates. Tests are administered throughout the course.

Independent work includes literature study, individual work on specific photographic elements, and written analyses of selected works. Preparation for seminar sessions is required. For the final exam, students complete pre-assigned photographic projects.

Multi-Camera Production Method

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 2 hours seminars

Form of assessment: continuous assessment

Type of exam: practical

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course description:

The course introduces students to the fundamental principles and specific features of multi-camera shooting. It focuses on the technical aspects of the director's control room, live broadcasting, and work in a television studio.

Students will study the core methods of multi-camera shooting and editing as applied in television productions such as talk shows, magazine programs, and concerts. Multi-camera setup is a method of film and video production where several cameras (film or professional video) are used simultaneously on set to record or broadcast a scene.

Course objectives:

- To introduce students to the principles of multi-camera shooting.
- To prepare them for work as vision mixers/directors at the control desk.
- To master the use of expressive means – visual and audio – when working with multiple cameras.
- To prepare students for work in television.

Expected learning outcomes:

Upon completion of the course, students should be able to:

- Operate effectively with more than one camera.
- Work in both live television and pre-recorded productions.
- Function as control-room directors.
- Understand the structure of television programs that require multi-camera editing.

Syllabus – Lectures:

1. Principles of multi-camera shooting. Multi-Angle Storytelling. (3 hrs)
2. Strategic use of multiple cameras to capture simultaneous aspects of the action. Logistics of positioning the central camera. (3 hrs)
3. Dynamic camera movement: cranes, dollies, drones for wide and smooth motion shots. (3 hrs)
4. Split-screen composition: showing multiple camera angles simultaneously within a single frame. (3 hrs)
5. Key tools: remote camera control, monitoring, and playback. Video switchers and mixers – Blackmagic Design ATEM Mini and software solutions such as vMix or OBS Studio. (3 hrs)

Syllabus – Seminars:

1. Creating smooth and visually appealing transitions between camera angles. (3 hrs)
2. Picture-in-Picture (PiP) overlay. (3 hrs)
3. Simultaneous display of multiple camera angles within the main frame.
4. Common mistakes in multi-camera video recording. (4 hrs)
5. Advantages and disadvantages of multi-camera techniques. (3 hrs)
6. Current affairs and talk-show formats. (3 hrs)
7. Musical programs, political talk shows, youth shows, entertainment programs. (3 hrs)
8. Ballet, chamber concerts, symphonic orchestra – specific features of instruments and choice of framing. (4 hrs)
9. Reality formats, folklore programs, live broadcasting, and recording.

10. Musical phrasing and appropriate choice of framing. (4 hrs)
11. The role and significance of the audience in multi-camera shooting. (2 hrs)

Organization and assessment:

The course combines lectures, analysis of television programs, storyboard creation, and camera layout planning.

Practical seminars focus on applying the acquired knowledge from core disciplines – directing, cinematography, and editing – in a television studio environment.

Students work individually and in teams on practical assignments, creating short exercises exploring different applications of multi-camera shooting.

The final grade is based on semester-long teamwork on a practical production task.

Television Journalism

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 2 hours seminars

Form of assessment: exam

Type of exam: written

Semester: IV

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: –

Course description:

The course provides students with a broad spectrum of knowledge about fundamental television formats such as surveys, interviews, news, and factual analysis, as well as their television coverage. It introduces essential concepts of personality psychology, interpersonal communication, analytical and synthetic thinking, and the technical aspects of executing different television tasks.

Students acquire skills in montage connections, applying editing rules specific to television journalism formats.

Course objectives:

- To introduce students to the principles, characteristics, and challenges of developing television formats and programs.
- To prepare students for independent work with interviews and surveys.
- To train students for future work in news bulletins and current affairs programs.

Expected learning outcomes:

Upon completion of the course, students should be able to:

- Demonstrate knowledge of the basic concepts related to information programs.
- Apply principles, specific techniques, and practices of interviews, surveys, and current affairs journalism.
- Develop skills necessary for work as control-room directors.

Syllabus – Lectures:

1. Informational functions: shaping public opinion; cultural and educational functions of television; criticism and control; entertainment; education; socialization; leadership; integration. (2 hrs)
2. Television news reporting. The television interview and survey. Television discussions. (2 hrs)
3. Journalism and society: trends in journalism; journalistic language, comprehensibility, and linguistic barriers; language as a means of manipulation. (2 hrs)
4. Lighting. Televisual presence. On-camera behavior. Personal qualities of the journalist. (2 hrs)
5. The object: unity of place, time, and action. Word and semantic content. The role of detail. (2 hrs)
6. Questions as the primary tool for gathering and extracting information. (3 hrs) Stylistic approaches in conceiving, producing, and presenting stories. (2 hrs)
7. Idea and theme. "I" and "You" forms. Story within a story. Composition and form. Genre models and technologies. (2 hrs)

Syllabus – Seminars:

1. Shooting and editing a survey. (5 hrs)
2. Shooting and editing an interview. (5 hrs)
3. Shooting and editing a news report. (5 hrs)
4. Shooting and editing a discussion. (5 hrs)
5. Shooting and editing a live broadcast. (5 hrs)
6. Scenario writing for a reality format – topics and participants. (5 hrs)

Organization and assessment:

The training includes analysis of films and television programs, close study of selected episodes, and the development of scenario segments.

The final grade is based on two practical assignments presented at the end of the semester.

Musical Design

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: IV

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Valeri Pastarmadzhiev

Course description:

The course introduces the fundamental concepts and terminology related to music and the principles of original musical composition. Its aim is to develop in students the ability to select and construct the musical dramaturgy of a film work, to familiarize them with musical terminology, techniques, and stylistic solutions, as well as to build the necessary musical culture that will support their future creative activities.

Course objectives:

- To master the specifics of musical design in different film and television genres.
- To understand the genre-specific features of musical design.
- To acquire knowledge of the technology and methodology of musical design.

Expected learning outcomes:

Upon successful completion of the course, students will be able to:

- Work with different musical genres.
- Collaborate effectively with music designers.
- Select appropriate music for different types of films.

Syllabus – Lectures:

1. Polyphony: principles and techniques. (3 hrs)
2. Major musical styles and epochs – pre-classical, classical, romanticism, contemporary music. (3 hrs)
3. Light genres in music: dance music, popular music, jazz, etc. (3 hrs)
4. Musical forms: motif, phrase, theme, cyclical works. (3 hrs)
5. Music as abstraction: emotionality, musical atmosphere. Musical dramaturgy: leitmotif, theme, theme variations. (3 hrs)

Syllabus – Seminars:

1. Listening to and analyzing musical works from different epochs, styles, and genres. (6 hrs)
2. Listening to and analyzing film music. (6 hrs)
3. Timing, selection, and synchronization of music in documentary films. (6 hrs)
4. Timing, selection, and synchronization of music in feature films. (6 hrs)

Organization and assessment:

- **In-class workload:** 15 hours lectures, 30 hours seminars. Includes analysis of musical styles, analysis of film excerpts, listening sessions, and lectures on fundamental music terminology.
- **Independent workload:** 90 hours. Includes sound design of a film excerpt, selection of music for a feature or documentary film, and a written analysis of the musical solutions in a film production.

History of Music

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: continuous assessment

Type of exam: written

Semester: IV

Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assoc. Prof. DSc. Ivanka Vlaeva

Course description:

The course *History of Music* aims to develop students' knowledge and practical skills

regarding the evolution of music across different historical epochs, moving from general cultural processes to specific individual manifestations. It provides insight into the peculiarities of major developments and phenomena in the context of broader cultural trends.

Course objectives:

- To contribute to the professional growth of students in line with their qualification profile.
- To develop fundamental knowledge and skills in the field of music history, necessary for building a multilayered musical culture and performance competencies.

Expected learning outcomes:

Upon successful completion of the course, students will:

- Acquire knowledge of the historical development of music within specific social, religious-philosophical, and political contexts.
- Be able to recognize stylistic features and genres.
- Understand individual performance styles and notable musical achievements.
- Gain the ability to compare musical phenomena and processes.
- Develop skills for active listening and analysis of music, aligned with their professional needs.
- Acquire competencies in searching for and critically working with relevant information sources.

Syllabus – Lectures:

1. Musical cultures of the world. (3 hrs)
2. Music in ancient civilizations. (4 hrs)
3. Medieval music culture. (4 hrs)
4. Specific features and historical importance of Byzantine and Slavic music culture; music in Western Europe.
5. Renaissance music culture – historical stages, musical centers, genres, composers. (3 hrs)
6. Music in the 17th and first half of the 18th century. (4 hrs)
7. Key issues of the period: opera in Italy, France, England, and Germany; instrumental music (organ, keyboard, violin, chamber ensemble).
8. The Enlightenment: music in the second half of the 18th and early 19th century. (4 hrs)
9. 19th-century music culture – the aesthetics of Romanticism.
10. National musical schools – composers and works.
11. Genres of the 19th century: musical theatre, symphonic and chamber music. (4 hrs)
12. 20th-century music culture.
13. Overview and periodization of 20th-century music culture; continuity from the 19th to the early 20th century.
14. Main characteristics of the epoch – national schools, genres, stylistic tendencies. (4 hrs)

Syllabus – Seminars:

1. Music cultures of the world. (1 hr)

2. Ancient musical practices. (2 hrs)
3. Medieval music: early polyphony, traditions of troubadours, trouvères, and Minnesingers. (2 hrs)
4. Renaissance schools and genres. (2 hrs)
5. 17th–early 18th century: Handel (*Water Music*, *Messiah*), Bach (*St. Matthew Passion*), instrumental music. (2 hrs)
6. Viennese Classical School. (2 hrs)
7. Music of the Romantic era. (2 hrs)
8. Overview and periodization of 20th-century music culture. (2 hrs)

Organization and assessment:

- **In-class workload:** 15 hours of lectures illustrated with musical examples (supported by recordings and multimedia) and 30 hours of seminars focused on applying knowledge through analysis of stylistically diverse musical works.
- **Independent workload:** Students complete tasks assigned during lectures, aimed at improving their ability to perceive and interpret music samples, navigate databases, and analyze sound, written, and documentary sources.

Television Magazine Programme

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: continuous assessment

Type of exam: practical

Semester: V

Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course description:

The course introduces students to the preparation, filming process, and post-production of different formats, variations, and themes of magazine television programmes. These shows combine multiple expressive means that editors must master. The diversity of material and the specifics of their production and broadcasting require thorough knowledge of this distinct television format.

Television programme content is generally produced according to one of two methodologies: **live broadcasts** or **tape-recorded shows** such as variety shows and news magazines, recorded in a studio environment, or coverage of sports events (all considered linear productions).

Course objectives:

- To familiarize students with the principles, features, and possible challenges in the work of the director and vision mixer.
- To prepare students for independent work in producing different forms of magazine programmes.
- To train students for future teamwork in television production.

Expected learning outcomes:

Upon successful completion of the course, students will:

- Acquire knowledge of the basic concepts related to the production of various types of magazine programmes.
- Master the principles, specifics, and applications of multicamera production, especially in sports, competitions, and other live events.
- Gain experience in working with a director during the preparation and filming of TV drama.
- Be prepared to work in television as vision mixers.

Syllabus – Lectures:

1. Principles and structure of the TV magazine programme. (3 hrs)
2. Morning shows – topics, visual style, messages, audience. (4 hrs)
3. Thematic magazine programmes. (3 hrs)
4. Script and video preparation, studio setup, lighting. (3 hrs)
5. Selection and preparation of guests and topics. (3 hrs)
6. Preparation, selection, and editing of current events. (3 hrs)
7. Magazine programmes on culture. (3 hrs)
8. Magazine programmes on sports. (3 hrs)
9. Television formats. Video podcasts. The television audience. (4 hrs)

Syllabus – Seminars:

1. Viewing and discussing magazine television programmes. (2 hrs)
2. Storyboarding and studio filming with three cameras. (3 hrs)
3. Incorporating video materials into live broadcasting. (2 hrs)
4. Announcements, interviews, news, reportage. (3 hrs)
5. Cultural magazine programmes. (3 hrs)
6. Preparation, selection, and editing of current events. Live broadcasts. (2 hrs)

Organization and assessment:

The lecture course is delivered through traditional methods: exposition combined with discussion, demonstration, observation, and problem-based tasks. Lectures and seminars take place in the **Television Studio**.

The **practical exercises** aim to reinforce the theoretical knowledge from lectures, applying it to analytical written tasks and hands-on production work. Students independently complete assignments, most of which are practical, all conducted in the Television Studio.

Scenography and Costume Design – Part I

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: V

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts
Lecturer: Prof. Dr. Elena Trencheva

Course description:

The course provides training in the processes and methods of creating theatrical, film, and television scenography; the design and realization of theatrical and film costumes; the design and implementation of details and accessories in props, weaponry, and other special components participating in the overall visual and spatial-plastic image of scenography.

Course objectives:

- To develop competencies in the process of designing and creating theatrical and film sets.
- To develop competencies in the process of designing and creating theatrical and film costumes.
- To develop competencies in the process of designing and creating interior solutions for television studios or other functional spaces.

Syllabus – Lectures:

1. Characteristics of the set: concept and work on building the set. (3 hrs)
2. Characteristics of the male costume. (4 hrs)
3. Characteristics of the female costume. (4 hrs)
4. Characteristics of the child's costume. (4 hrs)
5. Accessories in the male costume. (3 hrs)
6. Accessories in the female costume. (3 hrs)
7. Accessories in the child's costume. (3 hrs)

Syllabus – Seminars:

Small props. Large props. Studio interior. On-location interior. Exterior. Transport. Military costume. Weaponry.

Organization and assessment:

Practical seminars include the following components: one semester assignment.

All tasks are evaluated during the semester. Requirements for semester validation include regular class attendance, completion of assigned tasks, and active participation in teamwork.

Copyright and Laws in Culture

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: continuous assessment

Type of exam: written

Semester: V

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Chief Assist. Prof. Dr. Nonka Obreshkova

Course description:

The discipline “*Copyright and Laws in Culture*” is designed for undergraduate students in *Film and Television Directing*. The lecture course introduces students to the essence of copyright and licensing of copyrights in the field of culture, legislation in the film industry, and the regulations for the implementation of the Film Industry Act, as well as the Law on the Protection and Development of Culture, and the Law on Radio and Television.

Course objectives:

- To acquire in-depth knowledge and practical skills in copyright law and cultural legislation.
- To understand the legal framework and requirements in the cultural sector.
- To develop skills for effective and responsible work in the cultural and creative industries.

Expected learning outcomes:

Students will gain competencies in regulating cultural relations between the state, society, and individuals; defining the rights and obligations of participants in the cultural sector; and understanding mechanisms for resolving disputes and conflicts.

Syllabus – Lectures:

1. Essence and development of copyright. Objective and subjective copyright. Objects of copyright. (4 hrs)
2. Content of copyright. Economic and moral rights of authors. Scope of exclusive rights. Collective management organizations. (4 hrs)
3. Holders of copyrights. Authorship, co-authorship. Special cases in determining copyright holders. Duration of copyrights. (3 hrs)
4. Related rights. Holders of related rights. Duration of related rights. Collective management organizations for related rights. (3 hrs)
5. Licensing of copyrights. Contracts for the use of works: copyright contract, publishing contract, contracts for creating and using films and other audiovisual works. (4 hrs)
6. Film Industry Act: key provisions and regulations for its application. (4 hrs)
7. Legal regulation of media activity. Law on Radio and Television: main principles, media financing, licensing and registration, Code of Ethics. (4 hrs)
8. Law on the Protection and Development of Culture: cultural organizations, funding of cultural institutions, and financial support. (4 hrs)

Syllabus – Seminars:

1. Case study on copyright – the song “*Danyuva Mama*” and the film “*Whose Song Is This?*” (4 hrs)
2. Drafting a copyright contract. (4 hrs)
3. Discussion on the Film Industry Act and its regulations. (4 hrs)
4. Review of projects funded by the National Culture Fund. (3 hrs)

Organization and assessment:

The course is delivered through lectures and seminars. Each lecture begins with a brief introduction to ensure a smooth transition between topics. Lectures are interactive, encouraging discussions with students to build continuity and critical thinking. Depending on

the topic, lectures are illustrated with tables, graphics, and audiovisual materials, presented through specially prepared PowerPoint presentations.

Film Adaptation of Literary Works

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 2 hours seminars

Form of assessment: exam

Type of exam: written

Semester: V

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Chief Assist. Prof. Dr. Petar Rusev

Course description:

The course traces the evolution of adaptation practices in cinema, examining them in direct relation to aesthetic and theoretical perspectives on the relationship between the literary and screen image, as well as on cinema and adaptation in particular.

Course objectives:

- To introduce students to the principles of adaptation.
- To study methods of adapting literary works.
- To develop skills for applying film language in the transposition of literature.

Syllabus – Lectures:

1. Specifics of audiovisual interpretation based on literature.
2. Artistic imagery in literature and cinema. The specifics of artistic convention. (3 hrs)
3. Transformation of grand narratives into audiovisual works. Transformation of the short story into audiovisual works. (3 hrs)
4. Sequence and development of audiovisual narration based on literary works. Authorial visualization. Historical and cultural context. (3 hrs)
5. Adaptation principles of Akira Kurosawa. Cultural-semiotic approach to adaptation. (3 hrs)
6. Audience attitudes in the interpretation of classical works. Modernism, experiment, and the specifics of film adaptation within the modernist style. (3 hrs)

Syllabus – Seminars:

1. Adaptation as a factor in contemporary culture. New forms of adaptation and literary interpretation. (5 hrs)
2. Bulgarian adaptations of classical works. (5 hrs)
3. Comparative analysis of film adaptations across different periods and styles. (5 hrs)
4. Adaptation as dialogue (between two arts, two authors, two works, and two audiences). (5 hrs)
5. Specifics of film adaptation in the style of realism. (5 hrs)
6. New forms of adaptation and literary interpretation. (5 hrs)

Organization and assessment:

The lecture course is delivered in the traditional academic format – a combination of presentation, discussion, demonstration, observation, and problem-based tasks. Film works are analyzed, with emphasis placed on critical analysis. Final assessment is based on a written task and a screenplay adaptation of a literary work.

Sound in Feature Films

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: V

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Valeri Pastarmadjiev

Course description:

The course introduces students to the fundamental requirements of sound in feature films and its specific functions in cinematic forms. Students will acquire knowledge of sound balance, sound image construction, sound dramaturgy, and mix preparation.

Course objectives:

- To master the basics of working with sound in feature films.
- To gain knowledge of the interplay between sound, music, and image.
- To develop skills in constructing sound images.

Expected learning outcomes:

Students will:

- acquire knowledge of sound design in documentary forms;
- be familiar with working with text and sound atmosphere;
- understand the specifics of building a sound score in documentary films;
- be prepared for future professional work as editors and sound directors.

Syllabus – Lectures:

1. Building an image through sound. Sound dramaturgy. Elements of sound: speech, effects, music, silence. (2 hrs)
2. Sound symbols. (2 hrs)
3. Spatio-temporal congruence, cause-and-effect logic, and semantics. (2 hrs)
4. Dolby Pro-Logic II and Dolby Pro-Logic IIx. HD Digital Cinema Sound. (3 hrs)
5. Dolby Digital EX, Dolby Digital Plus, Dolby TrueHD, Dolby Virtual Speaker, and Dolby Headphone. (2 hrs)
6. Sound balance in phonograms – pre-mix, intermediate mix, final mix. (3 hrs)
7. Sound design in relation to diegesis. (3 hrs)

Syllabus – Seminars:

1. Adding music and effects to a pre-edited film sequence. (4 hrs)

2. Building primary and secondary sound layers. (4 hrs)
3. Sound design – differences between film and television. Spatial parameters of sound. (3 hrs)
4. Preparation and execution of a film mix. (4 hrs)
5. Sound balance in phonograms – pre-mix, intermediate mix, final mix. (4 hrs)
6. Selection and editing of sound effects. (5 hrs)
7. Final mix. (4 hrs)

Organization and assessment:

The course is conducted through traditional academic methods – lectures combined with discussions, demonstrations, observations, problem-based tasks, and software training. Lectures are illustrated with video materials. The emphasis is on practical assignments. Students are assessed through two practical tasks.

Cultural Symbols in Bulgaria in the Second Half of the 20th Century

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: II

Methodological guidance: Department of Cultural Studies, Faculty of Arts

Lecturer: Prof. Dr. Sc. Vasil Markov

Course description:

The course “*Cultural Symbols in Bulgaria in the Second Half of the 20th Century*” aims to outline the boundaries of a significant period of modern Bulgarian culture, focusing on three key areas:

1. A systematic examination of different periods and cultural-historical phenomena (from the beginning to the second half of the 20th century).
2. The study of sociocultural processes, everyday life, worldviews, and artistic movements, combining the analysis of works and ideas within the Bulgarian cultural-historical context.
3. The investigation of historical and artistic processes, emphasizing the establishment of stylistic trends and cultural attitudes.

Course objectives:

- To acquaint students with the complex issues and models of Bulgarian cultural space, contributing to their ability to interpret periods and cultural-historical phenomena, while clarifying their essence, role, and significance.
- To foster critical cultural thinking, enabling students to independently evaluate cultural processes.
- To prepare students for independent research and project development on topics related to the theoretical study of Bulgarian modern culture.

Expected learning outcomes:

Students will:

- acquire knowledge of the main periods and themes in modern Bulgarian history;
- interpret cultural periodical texts from the studied period;
- use and apply specialized terminology.

Syllabus – Lectures:

1. Tradition in modernity; orientation and identity in Bulgarian society at the beginning of the 20th century. (3 hrs)
2. Institutional development of Bulgarian culture in the early 20th century. (3 hrs)
3. The mission of the intelligentsia. Historical roles. (3 hrs)
4. The cultural dimensions of the “*Misal*” circle. Views on the mission of art. (3 hrs)
5. The cultural situation in Bulgarian visual arts in the early 20th century – from academicism to modern movements. (3 hrs)
6. The “native” and the “foreign” in Bulgarian cultural space in the 1920s. (4 hrs)
7. Aesthetic circles – role and significance: “*Misal*”, “*Vezni*”, “*Hyperion*”, “*Plamak*”, “*Zlatorog*”, etc. (4 hrs)
8. Bulgarian avant-garde movements in the arts. (4 hrs)
9. Main characteristics of Bulgarian identity (*bulgarism*). (3 hrs)

Syllabus – Seminars:

1. Institutionalization and modernization. (2 hrs)
2. The role of the intelligentsia in modernity and cultural identity formation. (1 hr)
3. Accelerated socio-cultural development. Cultural crisis. Analysis of Petar Mutafov's articles on the cultural crisis. (2 hrs)
4. Presence and parameters of the “native–modern” opposition in Bulgarian visual arts and cultural journalism in the early 20th century. (2 hrs)
5. The problem of modernism in the works of Chavdar Mutafov. (2 hrs)
6. The problem of modernism in the works of Sirak Skitnik. (2 hrs)
7. Expressionism and its representatives – Geo Milev. (2 hrs)

Organization and assessment:

The course is taught in a traditional academic format, supplemented with visual aids such as diagrams and illustrations. Students work with theoretical texts and journalism from different stages of Bulgarian cultural-historical development in the 20th century, provided in copies. Current debates related to the studied periods are also discussed.

Script Supervision

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 2 hours seminars

Form of assessment: exam

Type of exam: written

Semester: V

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Ivan Vladimirov

Course description:

The course provides students with practical and theoretical knowledge required for the profession of script supervisor (continuity). It introduces the preparation of the shooting script, on-set work, and the responsibilities of the script supervisor in post-production. Students acquire skills in continuity management during pre-production, shooting, and editing. The profession of script supervisor is a key part of both film and television production. Film editing students practice the profession during joint exercises and internships.

Course objectives:

- To introduce students to professional knowledge related to the work of a script supervisor.
- To prepare students for independent work in feature, documentary, and television productions.
- To train students to work effectively in a production team.
- To master the fundamental principles of on-set and post-production continuity work.

Expected learning outcomes:

Students will:

- acquire knowledge of on-set and post-production processes;
- understand the principles and specifics of a script supervisor's collaboration with different members of the creative team;
- be able to work professionally as continuity supervisors in film and television production.

Syllabus – Lectures:

1. The specifics of the profession. Main responsibilities of a script supervisor and their relationship to other crew members. (2 hrs)
2. Pre-production period. Preparation of the working script, scene breakdowns, editing links, work with props, costumes, and dialogue. (2 hrs)
3. Shooting period. Preparation of the shooting schedule. Episode preparation for the shooting day. On-set duties and communication with the crew. (3 hrs)
4. Preparation of the continuity script. Editing links between episodes. (2 hrs)
5. Work with directions, costumes, props, make-up, dialogue, day/night sequences. Final stage of production. Dialogue sheets. (3 hrs)
6. Work of the script supervisor in television and film production. (3 hrs)

Syllabus – Seminars:

1. Continuity errors – causes and consequences. (2 hrs)
2. Preparation of a title page for the script. European and international standards. (3 hrs)
3. Responsibilities in post-production – for video and film. Preparation for dubbing. (2 hrs)
4. Post-production duties with film stock. Specific production stages. Laboratory work. (2 hrs)

5. Work with the creative team during pre-production, shooting, and post-production. On-set collaboration with director, cinematographer, production designer, and actors. (2 hrs)
6. Script supervision in TV series – preparation of working script, shooting, and post-production. Continuity in editing, props, and costumes. (2 hrs)
7. Preparation of dialogue sheets – European and international models. (2 hrs)

Organization and assessment:

The course combines traditional lectures with discussions, demonstrations, problem-solving, and video illustration. The main emphasis is on practical exercises. The final grade is based on a written task and a test.

Television Series Dramaturgy

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 2 hours seminars

Form of assessment: coursework (term paper)

Type of exam: written

Semester: V

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Ivan Vladimirov

Course description:

The course focuses on the dramaturgy of television series – their structure, use of dialogue, and creation of narrative space. It examines the foundations of television series production and the specifics of television film products. Students are introduced to the dramaturgical characteristics of the genre, its different types and subgenres, its structural principles, and its interaction with the television audience. The series, as a strictly structured television work, demands precise dialogue to create dramatic situations, making language of central importance.

Course objectives:

- To introduce students to the principles, specifics, and challenges of dramaturgy in television series.
- To prepare students for independent work related to script development and editing of TV series.

Expected learning outcomes:

Students will:

- acquire knowledge of the key concepts of dramaturgy and editing in TV series;
- master the principles, specifics, and application of new forms in television series;
- develop an understanding of dramaturgical features and their use in creating TV narratives.

Syllabus – Lectures:

1. Content aspects and cultural layers of different types of series. (2 hrs)
2. How vast is the territory of a series? Is it subject to national propaganda goals? (1 hr)
3. Classification of TV series – types according to dramaturgical foundation. (3 hrs)
4. Character construction through dialogue. Specifics of dialogue in TV series. (3 hrs)
5. The TV series as an expression of social and psychological changes in society. (2 hrs)
6. Influence of global and European series production on the genre and content of Bulgarian television. (2 hrs)
7. New trends in TV series – technological, creative, social, audience-related. (2 hrs)

Syllabus – Seminars:

1. The determining role of ratings for television programming. (3 hrs)
2. Classification of series. (8 hrs)
3. Structural elements of myths in Bulgarian series. (5 hrs)
4. Series as a cultural phenomenon. (5 hrs)
5. The TV series as an expression of social and psychological changes in society. (5 hrs)
6. Preconditions for the development of Bulgarian television creativity. (4 hrs)

Organization and assessment:

The course employs screenings and analyses of film and television excerpts, discussions of episodes, and script development tasks. Practical exercises aim to apply the knowledge gained in lectures. The final assessment is based on an analysis of a television series and a script adaptation of a literary text.

Aesthetics

ECTS credits: 4.5

Weekly workload: 2 lecture hours, 1 seminar hour

Assessment method: exam

Exam type: written

Semester: V

Methodological guidance: Department of Philosophy, Faculty of Philosophy

Lecturer: Chief Assistant Professor Dr. Nevena Krumova

Course description:

The course in Aesthetics completes the theoretical foundation of knowledge regarding its classical subject orientation: the problem of the beautiful, possible approaches to its manifestation, and the phenomenology of beauty.

Based on its close relation to the world of art, the course provides fertile ground for the realization of professional knowledge and skills already acquired in the significant sphere of social and cultural life.

Aims of the course:

- To introduce students to the principles, characteristics, and potential challenges related to the key concepts of aesthetics;
- To demonstrate the interrelations between aesthetics and other arts;
- To deepen students' theoretical knowledge.

Expected learning outcomes:

- To acquire knowledge of the key concepts related to aesthetics;
- To understand the connections between aesthetics and other arts;
- To develop the ability to analyze aesthetic and social processes.

Curriculum – Lectures:

1. Phenomenological aesthetics. The artwork as truth – 2 hours
2. Art, philosophy, and culture as play – J. Huizinga, H. Hesse – 2 hours
3. Aesthetics as sociology of culture. The problem of Don Quixote – M. de Unamuno, J. Ortega y Gasset – 2 hours
4. Aesthetics as general semiotics. Semiotic analysis of art – 2 hours
5. Renaissance art as an aesthetic problem. The aesthetics of Classicism – 2 hours
6. Aesthetic ideas of the English and French Enlightenment – 2 hours
7. German Enlightenment aesthetic classics – Baumgarten, Winckelmann, Lessing, Goethe, Schiller – 2 hours
8. The aesthetic concept of I. Kant – 2 hours

Curriculum – Seminars/Practical work:

1. Artistic quality and its forms – 4 hours
2. The problem of different types of art – “Pure arts” – 6 hours
3. Aesthetics and psychology of art – 5 hours
4. Aesthetics and sociology of art – 7 hours
5. Aesthetics and art criticism – 8 hours

Course organization and assessment:

The course uses excerpts from works of classical and contemporary authors, identifies analogies between trends, and draws comparisons with film works.

Contemporary Bulgarian Cinema

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 1 seminar hour

Assessment method: exam

Exam type: practical

Semester: VI

Lecturers: Chief Assistant Professor Dr. Ivan Vladimirov, Chief Assistant Professor Dr. Petar Rusev

Course description:

Students acquire the necessary knowledge about the state of contemporary Bulgarian cinema, which broadens and enriches both their general and film-specific culture. The discipline examines the trends and main directions in Bulgarian cinema after the changes of 1989.

Through specific examples from feature and documentary cinema, the transition toward a producer-based model of film production is illustrated.

Aims of the course:

- To introduce students to the history of contemporary Bulgarian cinema;
- To prepare students for independent analysis of works in Bulgarian feature, documentary, and television cinema;
- To provide knowledge of the main patterns in the historical development of Bulgarian cinema.

Expected learning outcomes:

- To acquire knowledge about contemporary Bulgarian cinema;
- To master the basic principles of film analysis;
- To develop the ability to independently assess the cinematographic value of a film work.

Curriculum – Lectures:

1. Historical changes of 1989 and their impact on national film production – 1 hour
2. Restructuring of the system. Establishment of production units and their functioning in conditions of market competition – 2 hours
3. Restructuring of film distribution. Privatization of cinemas – 2 hours
4. Contemporary Bulgarian cinema in the context of European cultural cooperation. Membership in Eurimages, MEDIA, and other organizations – 2 hours
5. Bulgarian cinema at international festivals – overview of its presentation over the years – 2 hours
6. Main trends in feature cinema. Films. Authors – 2 hours
7. Bulgarian documentary cinema after the changes – 2 hours
8. Bulgarian television cinema after the changes – 2 hours

Curriculum – Seminars/Practical work:

1. Screening and analysis of a contemporary Bulgarian film – 3 hours
2. The image of the transition period and new heroes – 3 hours
3. Screening and analysis of a documentary film – 3 hours
4. New themes in Bulgarian cinema – film screening and analysis – 3 hours
5. Analysis of a feature film – 3 hours
6. Analyses of Bulgarian TV series – 3 hours

Course organization and assessment:

Lectures and seminars focus on understanding the trends in the development of contemporary Bulgarian cinema. Screenings of landmark films are used, along with analysis of excerpts, discussions of current works in feature, documentary, and television cinema, and meetings with prominent filmmakers – screenwriters, directors, cinematographers. Two written assignments are required.

Scenography and Costume Design – PART II

ECTS credits: 4.5

Weekly workload: 2 hrs. lectures, 1 hr. practical classes

Assessment: exam

Exam type: practical

Semester: VI

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Prof. Dr. Elena Trencheva

Course description:

The course includes studying the processes and methods of creating theatrical, film, and television scenography; designing and producing theatrical and film costumes; designing and creating details and accessories in props, weaponry, and other special components that form the overall visual, spatial, and plastic image of scenography.

Course objectives:

- To develop competences in the process of designing and creating theatrical and film sets and costumes.
- To develop competences in the selection and production of props.
- To develop competences in creating the visual identity of a film, show, or other audiovisual work or format.

Curriculum:

Lectures

1. The scenographer and the core creative team. The scenographer and the core technical team. – 5 hrs.
2. Basic structure of stage space. Spaces and textures. – 5 hrs.
3. Conveying historical periods and degrees of conventionality. – 3 hrs.
4. Designing and executing costumes. – 4 hrs.
5. Personal props and accessories for actors. Dressing extras. – 3 hrs.
6. Basic structure of a film studio and TV studio. Film scenography. – 3 hrs.
7. Interrelation between architecture, props, and costume. – 3 hrs.
8. Trends in contemporary scenography. – 4 hrs.

Practical classes

1. Set dressing. Retouching, additional models. Scale models. – 2 hrs.
2. The role of detail. – 2 hrs.
3. Conveying period and conventionality. – 2 hrs.
4. Location scouting and selection of shooting sites together with the cinematographer. – 2 hrs.
5. Designing and executing costumes in film. – 2 hrs.
6. Props and accessories in the context of the project. – 2 hrs.
7. Contemporary cinema – space, costume, props. – 3 hrs.

Organization and assessment:

The course is taught through lectures supported by reproductions, documentaries, and feature films. Students complete individual or team assignments during extracurricular activities.

Film and TV Budgeting and Budget Implementation

ECTS credits: 4.5

Weekly workload: 1 hr. lecture, 1 hr. practical class

Assessment: exam

Exam type: written

Semester: VI

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturer: Dr. Ivo Nikolov

Course description:

The course provides students with the necessary knowledge regarding the preparation and implementation of film and audiovisual production budgets. It summarizes key principles of producing in cinema and mass media, and introduces essential laws, regulations, and guidelines currently in force that will assist students in their future professional practice.

Course objectives:

- To prepare students for creating budgets for films and other audiovisual works, enabling them to make adequate financial decisions.

Curriculum:**Lectures**

1. What is a budget? Choosing a budgeting program. Building a responsible budget. – 3 hrs.
2. AICP bid form. How to fill in the AICP form (Association of Independent Commercial Producers). – 2 hrs.
3. Production fees and insurance. Preparatory stage. Scheduling production days. Staff-related expenses and overtime costs. – 1 hr.
4. Shooting schedule expenses. Crew fees. Additional costs: travel, catering, transport, promotion. – 1 hr.
5. Expenses for props, wardrobe, animals, studio rentals, equipment hire. – 1 hr.
6. Creative team fees. Expenses for travel, accommodation, and related costs. – 2 hrs.
7. Editing expenses. Audio post-production costs. – 1 hr.
8. Final post-production expenses: visual effects, design, animation, interactive elements. – 1 hr.
9. The nature and characteristics of transmedia projects: emergence, development, stages, management, funding – theoretical frameworks. – 3 hrs.

Practical classes

1. Building a responsible budget. – 1 hr.

2. Creating a budget for a feature film. – 4 hrs.
3. Creating a budget for a documentary film. – 3 hrs.
4. Creating a budget for an animated film. – 1 hr.
5. Creating a budget for a video game. – 2 hrs.
6. Creating a budget for a co-production. – 3 hrs.

Organization and assessment:

The course is delivered through lectures. Each lecture begins with an introduction that ensures smooth transition between topics. Discussions with students are included to help them independently reach conclusions that introduce new material.

Art Management

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: VI

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov; Assist. Prof. Dr. Petar Rusev

Course structure:

The course is designed for students in the Bachelor's programs *Film and Television Editing* and *Film and Television Cinematography*. The lectures introduce students to the essence of art management and the strategic role of the manager in the arts. Both theoretical aspects and practical challenges of managerial activity in the arts are considered. The aim is to provide students with systematized knowledge of art management and practical methodologies for applying theory across the creative industries.

Course objectives:

- To familiarize students with the essence and specifics of managerial activity in the arts.
- To provide theoretical knowledge of the historical development and major schools of management, managerial functions, and approaches.
- To develop skills for applying management methods and decision-making in the field of arts.
- To build competence in analyzing managerial processes, organizational structures in the arts, motivation of creative staff, leadership, and management styles.

Expected learning outcomes:

- Ability to apply management methods in the arts.
- Skills for making managerial decisions in a constantly changing internal and external environment.
- Competence in analyzing management processes, the specifics of motivation in creative work, and teamwork in solving managerial problems.

Syllabus – Lectures:

1. Origins and development of management. Essence of art management. Role of the arts manager. Main principles of art management. Art management in Bulgaria. (3 hrs)
2. Arts managers and decision-making. Types of managerial decisions in the arts. (3 hrs)
3. Organizational structures and processes in the arts and culture. (3 hrs)
4. Organizational culture and communication in cultural and artistic institutions. (3 hrs)
5. Motivation and art management. Specifics of motivating creative personnel. (3 hrs)
6. Leadership in the arts. Roles of leaders and managers. Leadership qualities and styles. (3 hrs)
7. Management in the audiovisual sector: film and television industries. (3 hrs)
8. Music management: record industry, production, and distribution. (3 hrs)
9. Management of festivals, competitions, museums, galleries, and cultural events. (3 hrs)

Organization and assessment:

The course is taught through lectures. Each session begins with a brief introduction to ensure smooth transition between topics. Interactive discussions are encouraged so students can reach their own conclusions and relate them to the new material.

Principles of the Educational Film

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: VI

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov; Assist. Prof. Dr. Petar Rusev

Course structure:

This course introduces students to the history, principles, and specifics of educational cinema in the context of today's global audiovisual culture. Based on acquired theoretical knowledge and practical skills, students will prepare and develop a project for an educational film on a chosen topic.

Course objectives:

- To develop competences for creating audiovisual educational content and films.
- To provide knowledge of the main principles of producing educational films.
- To train students in preparing projects for educational films.
- To orient students toward contemporary market applications of this form.

Expected learning outcomes:

- Mastery of theoretical knowledge.
- Acquisition of practical skills in developing an educational film project.

Syllabus – Lectures:

1. Development of cinema as an art, educational, and technological medium. (2 hrs)
2. Historical aspects of educational cinema. Bulgaria's contribution – the State School Cinematograph. (2 hrs)
3. Audiovisual works as part of education. Learning through film. (2 hrs)
4. Social, cultural, and educational functions of the educational film. (2 hrs)
5. The educational film as a cultural and educational product. (2 hrs)
6. Essence and form of the educational film. Recommended narrative structures. (2 hrs)
7. Principles of structuring the educational film. (1 hr)
8. Creative and production aspects of educational cinema. (1 hr)
9. Applications of educational films inside and outside formal education. (1 hr)

Syllabus – Seminars:

1. Analysis of educational content and films. (5 hrs)
2. Developing a concept for an educational film. (5 hrs)
3. Contemporary formats: online lessons, educational videos, and visualized learning content. (5 hrs)

Organization and assessment:

Coursework includes literature review, creative tasks, assignments, seminar preparation, and use of digital resources. The final assessment is based on continuous evaluation and the practical exam.

Representation of Cultural and Historical Heritage in Audiovisual Works

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: exam

Type of exam: written

Semester: VI

Methodological guidance: Department of Cultural Studies, Faculty of Arts

Lecturer: Prof. Dr. Habil. Vasil Markov

Course structure:

Audiovisual archives serve as powerful storytellers, capturing the lives, cultures, and histories of people worldwide. They are a priceless heritage, affirming our collective memory and providing a valuable source of knowledge reflecting cultural, social, and linguistic diversity. Audiovisual archives not only deepen our understanding of the past but also help us appreciate the contemporary world.

Course objectives:

- To train students to create audiovisual archives of events.
- To highlight the social and linguistic diversity of communities through audiovisual heritage.

Syllabus – Lectures:

1. Preserving audiovisual heritage: the role of extended reality (XR). (2 hrs)
2. Types of audiovisual cultural products: films, radio programs, music recordings, multimedia. (3 hrs)
3. Preservation and accessibility: contextualizing artifacts within curated frameworks. (3 hrs)
4. Extended reality (XR): VR, AR, and MR in heritage preservation. (3 hrs)
5. XR as a storytelling tool for enhancing cultural and historical value of artifacts. (2 hrs)
6. Expanding public engagement with cultural heritage through audiovisual works. (3 hrs)

Syllabus – Seminars:

- Representing the past: shaping the future through audiovisual storytelling. (3 hrs)
- Rethinking the future: strengthening the role of audiovisual heritage. (3 hrs)
- Connecting cultures and communities: audiovisual heritage as a universal language. (3 hrs)
- Audiovisual heritage as a bridge between past and future. (3 hrs)
- Designing and implementing a cultural heritage project. (3 hrs)

Organization and assessment:

Lectures focus on exploring the possibilities and significance of representing cultural and historical heritage through audiovisual works. Practical tasks are based on lecture material and involve the creation of projects aimed at cultural heritage preservation through film.

Original Music

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: continuous assessment

Type of exam: practical

Semester: VI

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Valeri Pastarmadzhiev

Course structure:

Film music refers to the original music accompanying a film. In most cases, the score is composed by a film composer hired specifically for the production. The music enhances the emotion of the film, creating a sonic atmosphere for each scene, together with sound effects and dialogue.

Course objectives:

- To introduce students to the principles and characteristics of original music.
- To prepare students for independent work related to the use of music in different forms of fiction and documentary cinema.
- To equip students with knowledge and skills applicable to their future work in film and television.

Expected learning outcomes:

- Knowledge of key concepts related to the use of music in film.

- Understanding of the principles, specifics, and selection of musical works.
- Ability to construct musical dramaturgy.

Syllabus – Lectures:

1. History of film music: stages and films. (4 hrs)
2. Key composers who contributed to the development of film music as an art. (4 hrs)
3. Film music – styles and genres. (3 hrs)
4. TEMP TRACKS – temporary musical recordings used to convey mood or feeling while the film is still in development. (2 hrs)
5. What is the difference between soundtrack and score? (3 hrs)
6. Soundtrack vs. score – the two main types of film music. (3 hrs)
7. Musical forms: motif, phrase, theme, cyclical works. (3 hrs)
8. Music as abstraction: emotionality and musical atmosphere. (4 hrs)
9. Musical dramaturgy: leitmotif, theme, variations. (4 hrs)

Syllabus – Seminars:

1. Analysis of film music. (3 hrs)
2. Music selection for feature films. (3 hrs)
3. Music selection for documentaries. (3 hrs)
4. Music selection for short films. (3 hrs)
5. Music selection for commercials and video games. (3 hrs)

Organization and assessment:

The course is delivered through lectures, analyses of films and musical works, and study of musical excerpts from films. The aim of the lectures is not only to provide understanding of key concepts in film music composition but also to prepare students for practical application. The seminars focus on applying acquired knowledge in practice through different forms – film excerpt analysis, music selection, and working with various genres.

Out-of-class activities include: sound design for a film excerpt, selection of music for a scene, and a written analysis of musical solutions in a film work.

Cinematographer's Work with the Actor in Front of the Camera – Part I

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 1 hour seminars

Form of assessment: exam

Type of exam: practical

Semester: VI

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course structure:

The discipline *Cinematographer's Work with the Actor in Front of the Camera* introduces students of Film and Television Cinematography to the professional process of shaping the actor's image on screen. It acquaints future cinematographers with the specific challenges of

working with actors – physical and psychological aspects, composition of the actor's image, lighting for the portrait, application of makeup and corresponding lighting, creation of stage background and set design for actor's mise-en-scène. The course also addresses techniques for intensifying the impact of acting, emphasizing psychological complexity and dramatic tension through cinematographic tools – shot scale, camera angles, camera movement, light-and-tone accents, etc.

Course objectives:

- To develop students' skills for independent work as cinematographers applicable in their professional practice.
- To foster abilities for planning and executing their own practical shooting projects.
- To provide a body of knowledge necessary for creating an actor's image and portraying the actor as a cinematic character.

Syllabus – Lectures:

1. Screen tests: significance for the cinematographer. Cinematographer's role in conducting casting sessions. (3 hrs)
2. Creating the actor's image on camera. Collaboration between cinematographer and actor on set. (3 hrs)
3. Composition of the actor's frame and mise-en-scène. Portrait compositions in film. (2 hrs)
4. Actor's plastic expressiveness and cinematographic methods for enhancing it. (2 hrs)
5. Creating the cinematic portrait of the actor. Working with the dramatic material. Identifying specific traits in the actor's screen image. (2 hrs)
6. Conveying the actor's inner world, emotions, and experiences in shaping the screen image. Cinematic means of expression. (3 hrs)

Syllabus – Seminars:

1. General introduction to the cinematographer's work with the actor's image in collaboration with students of Film and Television Directing. Conducted in a studio. (5 hrs)
2. Screening of selected films and analysis of cinematographer–actor collaboration. (5 hrs)
3. Meetings and discussions with cinematographers who have successfully worked on actor portraits. (5 hrs)

Organization and assessment:

Practical seminars aim to supplement and apply the knowledge acquired during lectures and to develop it into analytical written assignments. Students independently complete various tasks, including practical exercises carried out in the Television Studio.

Work of the Cinematographer with the Actor in Front of the Camera – Part II

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 1 hour exercises

Form of assessment: exam

Type of exam: practical

Semester: VII

Methodical guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course structure:

The course *Work of the Cinematographer with the Actor in Front of the Camera* aims to introduce students of Film and Television Cinematography to the specific professional work of the cinematographer in creating the actor's screen image. It familiarizes the future cinematographer with the physical and psychological aspects of the actor's work, composition of the actor's image, lighting of the actor's portrait, use of different make-up and corresponding lighting, stage background and decoration for developing the mise-en-scène. It further explores techniques for enhancing the effect of the actor's performance and emphasizing the psychological complexity and tension of particular moments in the film through cinematographic means – close-up scale, camera angle, camera movement, tonal accents, etc.

Aims of the discipline:

- To develop in students a set of knowledge and practical skills necessary for the implementation of the artistic actor's image and portrait in film production.

Curriculum:

Lectures

1. Technique of working on the actor's image – 2h
2. Lighting of the actor's scene. Lighting of the close-up – 2h
3. Choice of lenses and special optics in filming the actor's portrait – 2h
4. Movement of the actor and camera in creating the actor's image in front of the camera – 2h
5. Application of character make-up. Cinematographic make-up tests. Work of the cinematographer with the make-up artist in creating the actor's image – 2h
6. Method of key lighting in creating the characterization and artistic image of the actor – 1h
7. Examples of working on the actor's screen image. Practical application of cinematographic methods for creating the actor's image – 2h
8. Ethical issues in the interaction between cinematographer and actor during the active shooting period – 2h

Practical Exercises

1. General introduction to the practice of working with the actor's image, in collaboration with students from Film and Television Directing, carried out in a studio – 5h
2. Screenings of selected films and analysis of the cinematographer's work with actors in these films – 5h
3. Meeting and discussion with cinematographers who have successfully worked on actor screen images – 5h

Course organization and assessment:

Practical exercises are designed to complement and apply knowledge acquired in lectures through analytical written assignments. Students independently work on various tasks, both theoretical and practical, conducted in the Television Studio.

Cinematographic Exposure in Film and Television

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 1 hour exercises

Form of assessment: exam

Type of exam: practical

Semester: VII

Methodical guidance: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course structure:

Ensuring the quality of the photographic image in still or motion-picture photography requires the determination and establishment of correct exposure parameters. The exposure must take into account the characteristics of the film stock, the spectral composition of the light sources, the properties of filters and photographic lenses.

Aims of the discipline:

- To provide students with knowledge and practical skills necessary for achieving high-quality cinematic images through correct determination of exposure modes.

Curriculum:**Lectures**

1. Introduction. Content and subject of cinematographic exposure measurement – 1h
2. Image densities in the negative according to the characteristic curve of the film stock – 1h
3. Placement of minimum brightness (“black”) on the characteristic curve – 1h
4. Brightness range of the subject. Negative contrast as a key factor determining the transmitted brightness range – 1h
5. Factors determining exposure – 1h
6. Image scale and methods of correcting exposure – 1h
7. The basic exposure formula in full and simplified form – 1h
8. Exposure meters. Types. Basic elements – 1h
9. Using the exposure meter – methods and scales – 1h
10. Exposure meter calculators – 1h
11. “S” and “H” functions in some exposure meters – 1h
12. The Zone System of Ansel Adams – 1h
13. Main models of exposure meters and spot meters used in professional cinematography – 1h
14. Factors determining accuracy of exposure – 1h
15. Stability in exposure. Determining factors – 1h

Practical Exercises

1. Checking and calibrating the exposure meter – 4h
2. Familiarization with and use of different types of exposure meters – 3h
3. Practical measurements. Determining filter factors – 3h
4. Practical shooting: measuring and analyzing exposure parameters – 5h

Course organization and assessment:

Practical exercises complement the acquired knowledge through applied tasks, including exposure calibration, practical measurement, and shooting sessions in the Television Studio.

Contemporary World Cinema

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 1 hour seminars

Assessment: Exam

Exam Type: Written

Semester: VII

Departmental Oversight: Department of Television, Theatre and Film Arts, Faculty of Arts

Lecturers: Assoc. Prof. Dr. Irina Kitova; Assist. Prof. Dr. Ivan Vladimirov; Assist. Prof. Dr. Petar Rusev

Course Description:

This course examines key trends in contemporary world cinema, with a focus on thematic content, narrative forms and structures, styles and aesthetics, genres, and major auteurs. It will also address broader theoretical approaches to understanding world cinema, exploring its relationship to modernity/postmodernity, globalization, space/place, identity, and subjectivity.

Course Objectives:

- To analyze contemporary world cinema in relation to themes, narrative structures, styles and aesthetics, genres, authors, digital and internet-based technologies, platforms of exhibition, and changing industrial contexts.
- To explore different approaches to localizing world cinema, particularly in relation to contemporary media and film festival cultures.
- To identify and discuss theoretical and practical frameworks for understanding cinema in a global context.

Expected Learning Outcomes:

- Identify central and emerging trends in contemporary world cinema.
- Apply theoretical and methodological approaches to the study of world cinema.
- Develop and present an individual case study on a chosen topic.
- Deepen conceptual vocabulary and theoretical frameworks for analyzing world cinema.

Course Outline:

Lectures

1. Trends and practices sustaining and challenging traditional notions of art and national cinema – 1 hour
2. The development of art cinema and the key film movements shaping it – 2 hours
3. Changing theoretical and pragmatic concepts of world, global, art, and independent cinema – 2 hours
4. Contemporary world cinema: narrative forms, styles, aesthetics, genres, auteurs – 2 hours
5. The strong competition of Hollywood – 2 hours
6. The flourishing of cinema: Europe – transnational and intercultural structures, influences, and themes – 2 hours
7. The flourishing of cinema: the Middle East – transnational and intercultural structures, influences, and themes – 2 hours
8. The flourishing of cinema: Asia – transnational and intercultural structures, influences, and themes – 2 hours

Seminars

1. World cinema: thematic content, narrative forms, and structures – 3 hours
2. World cinema: Europe – transnational and intercultural structures, influences, and themes – 2 hours
3. World cinema: Asia – transnational and intercultural structures, influences, and themes – 2 hours
4. New themes and styles in Hollywood cinema – 2 hours
5. Independent and art cinema – 2 hours
6. New technologies and genres shaped by digital innovations – 2 hours
7. Artificial Intelligence (AI) and its impact on the film industry – 2 hours

Course Organization and Assessment:

Lectures are delivered through traditional exposition combined with discussion, demonstration, and interactive tasks. Screenings and analysis of film works are integral to the course. Video materials are used to illustrate key topics, with an emphasis on analytical discussion. Students are assessed on their participation, seminar tasks, and written exam.

History of Philosophy

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 1 hour seminars

Assessment: Exam

Exam Type: Written

Semester: VII

Departmental Oversight: Department of Philosophy, Faculty of Philosophy

Lecturer: Assoc. Prof. Dr. Silvia Krasteva

Course Description:

This course traces the most influential and fundamental philosophical doctrines that shape contemporary thought and society. It discusses leading representatives of existential philosophy and its central themes on human existence, freedom, and the meaning of life. The course also introduces innovative doctrines such as phenomenology, philosophical

hermeneutics, philosophy of language, and communication theory, which have become key paradigms in contemporary knowledge and concepts of human existence. Special attention is given to current philosophical debates on the post-global world, digitalization, and artificial intelligence.

Expected Learning Outcomes:

- Introduce core philosophical questions: the meaning of human existence, construction of the human world, the pursuit of transcendence, new universal dimensions of ethics and humanism.
- Understand methodologies of scientific knowledge: phenomenology, the life-world, natural language and meta-languages.
- Explore the rise of communication as a fundamental medium in modern society.
- Analyze the role of communication, ethics, and technology in the global world.

Course Outline:

Lectures

1. Ideas, concepts, and paradigms of modern philosophical knowledge – 1 hour
2. Existential philosophy: Jean-Paul Sartre – 1 hour
3. Existential philosophy: Karl Jaspers – 1 hour
4. Existential philosophy: Martin Heidegger – 2 hours
5. Phenomenology and the life-world: Edmund Husserl – 1 hour
6. Philosophical hermeneutics: Hans-Georg Gadamer – 1 hour
7. Philosophy of language: B. Russell, L. Wittgenstein – 2 hours
8. Theory of communicative action: Jürgen Habermas – 2 hours
9. Theory of globalization: Zygmunt Bauman – 2 hours
10. Problems of the digital age: Philosophy of AI, contemporary ethics and axiology – 2 hours

Seminars

1. Concepts and paradigms of modern philosophy; defining "paradigm" – 1 hour
2. Sartre – *Existentialism is Humanism*: existence vs. essence, freedom and choice – 1 hour
3. Jaspers – *Existential Philosophy*: crisis, existence, transcendence – 1 hour
4. Heidegger – *Being and Time*: the question of Being, Dasein, existential structures – 1 hour
5. Husserl – *Introduction to Phenomenology*: phenomenological reduction, intersubjectivity – 1 hour
6. Gadamer – *Truth and Method*: hermeneutics, interpretation of symbols, spiritual dimensions – 1 hour
7. Russell – analytic philosophy of language – 1 hour
8. Wittgenstein – *Tractatus Logico-Philosophicus*: logical space, truth, language games – 1 hour
9. Habermas – Philosophy of Language and Communication – 1 hour
10. Habermas – *Theory of Communicative Action*: discourse and rules of communication – 1 hour

11. Bauman – *Globalization*: new structures of life, crises, communication in the digital society – 1 hour
12. Ulrich Beck – *Risk Society*: instability and new modes of living in post-global times – 1 hour
13. Contemporary ethics and axiology: global ethics, humanism, value systems – 1 hour
14. Philosophy of Artificial Intelligence: natural vs. artificial intelligence, limitations – 1 hour
15. Humans and technology in the digital era: posthumanism and visions of the future – 1 hour

Course Organization and Assessment:

Lectures combine theoretical exposition with illustrative examples. Seminars emphasize discussion, problem-based tasks, and interactive demonstrations. Students are required to complete an individual creative project or theoretical paper. Assessment is based on seminar participation, coursework, and a final written exam.

Presentation

ECTS credits: 4.5

Weekly workload: 2 hours of practical classes

Form of assessment: coursework (continuous assessment)

Type of exam: practical

Semester: VII

Methodological guidance: Department of Television, Theatre, and Cinema Arts, Faculty of Arts

Lecturers: Prof. Dr. Tsvetan Nedkov; Assoc. Prof. Dr. Krum Ivanov

Course Description:

The course focuses on the creation of a creative project, emphasizing how to select, build, and professionally design a portfolio. It examines what a professional portfolio should look like, its essential components, and how to create a product suitable for applying to various creative projects.

Aims of the Course:

- To select appropriate materials for presentation;
- To develop a concept for the organization of the materials;
- To prepare a presentation depending on its intended purpose.

Expected Learning Outcomes:

Upon completion of the course, students will be able to:

- Prepare a professional presentation of their creative work;
- Format and structure it in a way that best fits its purpose;
- Present their work in the most engaging and attractive way.

Course Curriculum (Practical Classes):

1. Selection of material: fiction, documentary excerpts, photographs – 3 hours
2. Determining the scope of the presented material – 3 hours
3. Emphasizing creative skills and decisions – 3 hours
4. Structuring material to include fiction, documentary, and short forms that present the widest possible spectrum of the student's creative work – 3 hours
5. Presentation of skills in other related fields – 3 hours
6. Adjusting the length of the presentation depending on the chosen material – 3 hours
7. Graphic design and visual layout – 3 hours

Organization and Assessment:

The course is conducted in the traditional format – lectures combined with discussions, demonstrations, observations, and problem-based tasks. Theoretical elements are illustrated with video materials. For the semester, each student is required to prepare and present a portfolio presentation.