



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 Degree Programme

Film and Television Editing

Field of Study: Theatre and Film Arts

Programme Overview

The Bachelor's programme *Film and Television Editing* trains highly qualified specialists for professional work in the field of film and television production, as well as new digital media platforms. Graduates of the programme are competent in creating films, television productions, audiovisual products, commercials, and music videos.

They acquire the knowledge and skills necessary to apply contemporary digital technologies across the full spectrum of cultural industries producing audiovisual content. Students are prepared to master new editing software, respond to the dynamic development of film and television both technologically and artistically, and successfully integrate into Bulgarian and international creative teams.

The curriculum provides a balance of **theoretical knowledge** and **practical training**, ensuring comprehensive preparation for professional practice.

Graduate Competencies

Upon successful completion of the programme, graduates are fully qualified to:

- Work as **film and television editors** in feature, documentary, and short film productions;
- Contribute professionally in advertising, short audiovisual forms, music videos, and educational/academic media products;
 - Work as **vision mixers/directors** in television broadcasting;
- Participate in national and international creative teams, demonstrating artistic creativity and technological expertise.

Programme Structure

The programme *Film and Television Editing* (Bachelor's degree) has a duration of **8 semesters (4 academic years)**. It is organized in accordance with the **European Credit Transfer and Accumulation System (ECTS)**.

First Year			
First Semester	ECTS credits	Second Semester	ECTS credits
Introduction to Film and Television Directing – Part I	4,5	Introduction to Film and Television Directing – Part II	4,5
Cinematography: The Visual Work of the Camera Operator – Part I	4,5	Cinematography: The Visual Work of the Camera Operator – Part II	4,5
Theory of Film Editing – Part I	4,5	Theory of Film Editing – Part II	4,5
Sports		Academic Practice	3,0
		Sports	
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 Cinematographic Equipment	4,5	Lighting Technology	4,5
Introduction to Television Technology and Techniques	4,5	Fundamentals of Television Technology and Techniques	4,5
Fundamentals of Dramaturgy	4,5	Greek Mythology and Religion	4,5
History of Cinema and Television – Part I	4,5	History of Cinema and Television – Part II	4,5
Film Analysis	3,0	History of Contemporary Fine Arts	
Bulgarian Literature of the 20th Century	3,0	Contemporary Bulgarian Literature	4,5
History of Fine Arts	3,0	Introduction to Sound Technology	4,5
		Culture of Written Speech	4,5
			4,5
	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 Film – Part I	4,5	Cinematography in Documentary and Popular Science Film – Part II	4,5
Editing in Documentary Forms – Part I	4,5	Editing in Documentary Forms – Part II	4,5
		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 Photographic Composition	4,5	Computer Formats	4,5
Video Editing Technology	4,5	Contemporary Photography	4,5
Psychology	4,5	Multicamera Shooting Method	4,5
Camera Techniques and Equipment	4,5	Television Journalism	4,5
History of Bulgarian Cinema	4,5	Music Design	4,5
Fundamentals of Film Production	3,0	History of Music	4,5
Working with Microphones	3,0		
Film Terminology	3,0		
	Total: 30		Total: 30
Third Year			
Fifth Semester		Sixth Semester	
Editing of Fiction Forms – Part I	7,0	Editing of Fiction Forms – Part II	7,5
New Editing Technologies – Part I	5,0	New Editing Technologies – Part II	4,5
Postproduction	4,5	Editing of Short Forms	4,5
			1,5
Elective Courses (students choose four courses from Group V)		Elective Courses (students choose four courses from Group VI)	
Filters and Audio Signal Processing	4,5	Introduction to the Director's Console	4,5
Introduction to After Effects	4,5	Working with After Effects	4,5
Sound in Fiction Film	4,5	Technology of the Sound Effect	4,5
Maintaining a Shooting Logbook	4,5	Original Music	4,5
Film Adaptation of a Literary Work	4,5	Principles of the Educational Film	4,5
Magazine Television Program	4,5	Representation of Cultural and Historical	4,5
Cultural Symbols in Bulgaria during the Second Half of the 20th Century	4,5	Heritage in Audiovisual Works	4,5
Dramaturgy of the TV Series	4,5	Contemporary Bulgarian Cinema	4,5
Copyright and Cultural Legislation	4,5		
Aesthetics	4,5		
	Total: 30		Total: 30
Fourth Year			
Seventh Semester		Eighth Semester	
Contemporary Editing Approaches in Fiction and Documentary Cinema – Part I	7,5	Contemporary Editing Approaches in Fiction and Documentary Cinema – Part II	8,0
New Editing Technologies – Part III	4,5	New Editing Technologies – Part IV	
TV Drama	4,5	Editing of Advertising and Music Video	
		Personal Creative Project	4,5
		State Practical Examination	4,5
			3,0
			10,0

Elective Courses (students choose four courses from Group VII)			
Working with a Director's Console	4,5		
Computer Processing of the Video Signal	4,5		
Visual Effects	4,5		
Dubbing	3,5		
Contemporary World Cinema	4,5		
History of Philosophy	4,5		
Costume and Props in Advertising	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 for 8 Semesters	240 ECTS

Bachelor's Degree Programme

Film and Television Editing

Duration: 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.

FICTION FILM EDITING - PART I

ECTS Credits: 6.0

Weekly Workload: 2 hours lectures, 4 hours practical exercises

Assessment Method: Continuous assessment (CA)

Type of Examination: Practical

Semester: V

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

Lecturers: Assoc. Prof. Bilyana Topalova, PhD; Chief Assistant Prof. Ivan Vladimirov, PhD

Course Description

The course *Editing of Fiction Forms – Part I* introduces students to the basic principles of editing in fiction cinema and television. Topics include space, time, dialogue, and sound dramaturgy. Students learn the principles of building an episode, editing phrases, and structuring complete works in both film and television.

Course Objectives

The course aims to:

- Introduce students to the principles, characteristics, and challenges of editing in fiction cinema.
- Familiarize them with the specifics of the fiction frame and episode.
- Provide insight into the particularities of editing in fiction formats.
- Prepare students for professional practice as editors of fiction works.

Expected Learning Outcomes

Upon successful completion, students will:

- Understand the key concepts related to preparing, arranging, and editing fiction film episodes.
- Be able to construct film episodes dramaturgically and rhythmically, with a focus on sound.
- Be prepared for practical work in fiction film production.

Course Content

Lectures

1. Sound in cinema and its impact on film language. Main sound groups. Building character through sound. Psychological and social characterization via film details. The film detail as a fundamental element of characterization. – 3 hours
2. Genres and editing specifics. Editing techniques across different genres. Use of shot types, montage methods, and sound. – 3 hours
3. Shot duration in relation to genre. Dramaturgical, linguistic, and sound aspects of the frame. Building episodes. – 4 hours
4. Construction of film episodes. Dialogue, sound, tempo-rhythm, spatial characteristics, and montage style. – 3 hours
5. The film detail – types, functions, and iconic shots. Its role in shaping character, film space, and atmosphere. Genre-specific uses. – 3 hours
6. Film time – types, dramaturgical and editing specifics. Visual and sound approaches to representing time. Editing techniques, camera movements, and shot sizes. – 3 hours
7. Film time (continued). Expressing time visually and acoustically across different styles and genres. – 4 hours
8. Expressions of objective and subjective film time. Visual and sound means of representation. – 3 hours
9. Film space – genre and editing specifics. Building cinematic space through sound, camera movement, and detail. Deductive and inductive approaches to space. – 3 hours
10. Tempo and rhythm in film. Building tempo and rhythm in an episode and the complete work. Genre and dramaturgical aspects. Influence of sound. – 3 hours

Practical Exercises

1. Shot duration – genre-specific characteristics. – 8 hours
2. Building tempo-rhythm of a shot. Changing tempo-rhythm – causes and methods. – 8 hours
3. Editing an episode from provided material. Rhythm, transitions, dialogue editing. – 7 hours
4. Film analysis (from a set list). – 7 hours
5. Analysis of visual and sound elements. – 7 hours
6. Selection of takes. Logging and organizing material. – 7 hours
7. Use of effects in constructing episodes and enriching visual expressiveness. – 8 hours
8. Effects as dramaturgical and psychological tools. – 8 hours

Organization and Assessment

- Lectures combine exposition with discussion, demonstration, and analysis of film excerpts.
- Practical assignments focus on applying theoretical knowledge in exercises such as:
 - editing episodes,
 - organizing and selecting material,
 - color correction,
 - sound effects and music integration.
- Student performance is evaluated through ongoing participation and final practical tasks.

New Editing Technologies – Part I

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 2 hours practical exercises

Assessment Method: Continuous assessment (CA)

Type of Examination: Practical

Semester: V

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

Lecturer: Chief Assistant Prof. Ivan Vladimirov, PhD

Course Description

The course *New Editing Technologies – Part I* introduces students to the latest trends in contemporary cinema and television editing. It explores new stylistic approaches, expressive means, and technological tools that shape current audiovisual production. Students will study the principles of applying advanced editing software, effects, and digital workflows in both fiction and television formats.

Course Objectives

The course aims to:

- Introduce students to the principles, specifics, and new expressive means in modern editing.
- Prepare students for independent work with new technologies and changing trends in film and television.
- Train students to apply the latest stylistic and technical tools in editing fiction and television works.
- Provide hands-on experience in mastering professional editing software.

Expected Learning Outcomes

Upon successful completion, students will:

- Understand the key concepts of contemporary film and television editing trends.
- Master the principles and specific applications of new editing technologies.
- Be able to create contemporary audiovisual works adapted to evolving audience expectations.
- Apply practical skills in using various editing programs and digital effects.

Course Content

Lectures

1. SteadyGlide function – Motion Tracking and Image Stabilization. – 2 hours
2. Real-time “Audio Dissolve” effect. – 2 hours
3. Effects and filters – *Boris Continuum Complete*. – 3 hours
4. Real-time setup of 3D effects. – 4 hours
5. Warp, Picture-in-Picture, Corner Pinning, Shapes, Video Titles. – 4 hours

Practical Exercises

1. Working with image stabilizers. – 6 hours
2. Using “Audio Dissolve” in real time. – 6 hours
3. Applying effects and filters – *Boris Continuum Complete*. – 6 hours
4. Real-time creation and adjustment of 3D effects. – 6 hours
5. Practical work with Warp, Picture-in-Picture, Corner Pinning, Shapes, and Video Titles. – 6 hours

Organization and Assessment

Lectures combine theoretical exposition with discussion, demonstration, and software training. They are illustrated with video materials and examples. Practical sessions emphasize hands-on tasks, such as introductory work with AVID, editing a fiction episode using new editing programs, and creating and processing graphic titles. Students complete individual assignments, primarily practical in nature, which form part of the final evaluation.

POST-PRODUCTION

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: Examination

Type of exam: Practical

Semester: V

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

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

Course Structure:

The Post-Production course introduces students to the key concepts related to the processes that follow the shooting of an audiovisual work—editing, sound, and preparation for distribution. The post-production process involves a team of professionals: editors, sound designers, Foley artists, colorists, and others.

The academic discipline aims to:

- introduce students to the principles, specifics, and challenges of post-production work after the filming stage;
- familiarize them with the particularities of editing;
- present the stages of post-production;
- provide knowledge of preparing materials for distribution and promotion.

Expected Learning Outcomes:

Upon completion of the course, students should:

- have acquired knowledge of the key concepts related to preparation, arrangement, and editing of a film episode;
- have mastered the specifics of working with soundtracks;
- be familiar with the particularities of post-production in both documentary and feature films.

Course Syllabus:

LECTURES

1. What is post-production? Standard practices universal for television, film, and other visual media.
2. Phases of the filmmaking process included in the term “post-production.” Choosing an editing system. (2 hours)
3. Film editing. Preparatory work in editing. Logging the material. Selecting takes. Arranging the footage. Synchronizing picture and sound. (3 hours)
4. Rough cut. First construction of the future film. Fine cut. Building the overall editing composition and rhythm of the film. (3 hours)
5. Music recording. Working with a composer and sound engineer. Sound editing—ADR and Foley. Music placement. Sound mixing. (2 hours)
6. Visual effects. Color correction. Titles, captions, and graphics. (3 hours)
7. Dialogue script. Digital Cinema Package (DCP). (2 hours)

PRACTICAL CLASSES

1. Selection of takes. (3 hours)
2. Voice-over recording. The role of the narrator in documentary film. (3 hours)
3. Equalizing the technical parameters of different types of footage. Grading archival material included in the film. (4 hours)
4. Sound design—working with effects and music. (4 hours)
5. Sound design for television broadcast. (4 hours)
6. Mastering the finished film. (4 hours)
7. Trailer production. (4 hours)
8. Preparing a dialogue list. (4 hours)

Course Organization and Assessment:

Lectures are delivered through a combination of presentation, discussion, demonstration, observation, problem-based tasks, and analysis. Practical classes aim to reinforce and apply

acquired knowledge through various activities—editing a scene, arranging and selecting material, color correction, working with sound effects and music.

FICTION FILM EDITING - PART II

ECTS credits: 7.5

Weekly workload: 2 hours lectures, 3 hours practical classes

Form of assessment: Examination

Type of exam: Practical

Semester: VI

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

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

Course Structure:

The course *Editing of Fictional Forms – Part II* introduces students to the key concepts related to working with narrative material—space, time, dialogue, and sound dramaturgy. It examines the principles of constructing a scene, editing phrases, and building complete works for both feature film and television.

The academic discipline aims to enable students to:

- master the spatial and temporal characteristics of the frame and the scene;
- acquire knowledge of the genre specifics of fiction film;
- control tempo and rhythm in constructing a feature film;
- develop and apply the use of camera setups, film details, and types of editing;
- understand cinematic time and space.

Expected Learning Outcomes:

By the end of the course, students should be able to:

- think spatially and create a visual image;
- construct a complete and coherent work;
- build cinematic characters in terms of dramaturgy, expressive means, and editing language;
- create an overall rhythm of the film using both visual and sound tools.

Course Syllabus:

LECTURES

1. Movement within the frame. Specifics of working with moving shots. Scale and shot size. Genre and dramaturgical specifics. Dialogue-related challenges. (3 hours)
2. Constructing foreground and background. Creating a cinematic image. Developing character through dialogue and sound. (2 hours)

3. The dialogue scene—types, genre specifics. Working with dialogue. Relationship between dialogue and other sound elements. Dialogue as a means of character development—psychological and social characteristics. (4 hours)
4. Building a film sequence. Elements of a sequence. Editing transitions—visual and sound. Tempo and rhythm. Types of cinematic transitions. The transition as part of the editing style. (3 hours)
5. Types of sound recording—synchronous, postsynchronous, playback. Film dubbing. Specifics of working with different sound recording methods. Synchronizing material. (3 hours)
6. Constructing an image with sound means of expression. Creating cinematic space and time. Specifics of editing. (3 hours)
7. Representing cinematic time—objective and subjective. Visual and auditory means of expressing cinematic time. (4 hours)
8. Types of editing structures and their genre specifics. (3 hours)
9. Effects as a means of constructing a sequence and enriching the expressive qualities of the cinematic image. Dramaturgical and psychological specifics of using effects. (3 hours)
10. New technologies as part of contemporary dramaturgy. (2 hours)

PRACTICAL CLASSES

- Constructing background action—visual and auditory approaches. (5 hours)
- Working with playback—single and multi-camera. Preparing sound for playback. Editing specifics in playback scenes. Types of sequences employing playback. (6 hours)
- Film analysis (from titles proposed in the syllabus). (5 hours)
- Selection of takes. Technical and creative aspects of choosing shots. (8 hours)
- Editing a sequence from raw material. (8 hours)
- Applying new technologies. New technologies as elements of contemporary dramaturgy. (8 hours)
- Sound balancing. Level equalization. Overall mix. (5 hours)

Course Organization and Assessment:

Lectures are illustrated with video materials (film and television excerpts). The main focus of the lecture course is on analytical tasks and discussion of narrative material.

Practical classes are designed to complement and apply the acquired knowledge through various forms—editing a scene, arranging and selecting material, color correction, working with sound effects and music.

NEW EDITING TECHNOLOGIES

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: Continuous assessment

Type of exam: Practical

Semester: VI

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts
Lecturer: Chief Assist. Prof. Dr. Ivan Vladimirov

Course Structure:

The course focuses on acquiring skills in and working with the AVID editing software. The latest version introduces a preview of new AI-based tools, such as PhraseFind AI and ScriptSync AI. Media Composer 2023.8 also includes several editing improvements, including a new workspace option that reduces the learning curve for editors transitioning from older versions of Media Composer, support for audio input via third-party USB devices, and many other enhancements.

The academic discipline aims to:

- introduce students to the fundamentals of the program;
- develop mastery of the essential editing functions;
- acquire the basics of Boris FX;
- gain proficiency in keyboard customization;
- use the user profile template “*Transition from Adobe Premiere Pro*”;
- connect to and edit P2, XDCAM, R3D, QuickTime, AVCHD, and other raw media directly.

Expected Learning Outcomes:

By the end of the course, students should be able to:

- master the basics of the program and its tools;
- apply principles of color correction;
- edit 4K media and other high-resolution formats;
- understand and differentiate between Avid and Premiere.

Course Syllabus:

LECTURES

1. Real-time alpha channel keying. Masks. Parameters for changing attributes, effects, and layer properties. (2 hours)
2. Boris FX Suite — Sapphire, Continuum, Mocha Pro, Silhouette, and Optics. Unlimited layer compositing. (2 hours)
3. New functions — Bin Map, Effects and Transitions, Masked Margin. (3 hours)
4. ChromaCurve and ChromaGraph. (2 hours)
5. Effect Categories: (1) Horizontal — transition or segment effect/filter; (2) Vertical — effect across multiple tracks. (2 hours)
6. Avid FX — software for 2D and 3D compositing and titling (Boris RED). (2 hours)

PRACTICAL CLASSES

1. Exercises with alpha channel usage. (6 hours)
2. Working with layers. (6 hours)
3. Working with the FluidFilm effect. (6 hours)

4. Exercises with ChromaCurve and ChromaGraph. (6 hours)
5. Horizontal and vertical effects — transitions, segment filters, multi-track effects. (6 hours)

Course Organization and Assessment:

Lectures are conducted in a traditional format, combining presentation, discussion, demonstration, observation, problem-based tasks, and hands-on software exploration. Lectures are illustrated with video materials, with the primary focus placed on practical assignments.

Practical classes aim to consolidate and apply knowledge through hands-on exercises: introduction to AVID, editing a narrative episode using the new software, creating graphic titles and processing them.

Students work independently on a variety of tasks, which are primarily practice-oriented.

EDITING OF SHORT FORMS

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: Continuous assessment

Type of exam: Practical

Semester: VI

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

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The course *Editing of Short Forms* introduces the fundamental concepts related to the creation of short audiovisual works. Its aim is to develop skills in the use of the expressive means of visual language, fostering the ability to work with short formats. Students are familiarized with different short forms by genre and style, and their application in cinema, television, and social media. This discipline builds on previously acquired knowledge and is essential for future work in the fields of film, television, advertising, music, and digital media.

The academic discipline aims to:

- develop students' ability to create short audiovisual products, building awareness of the specifics of short forms compared to feature-length works;
- introduce students to the history, transformations, and evolution of short forms, providing a solid foundation for practice;
- cultivate awareness of current and rapidly changing trends in the creation of short formats across media;
- develop a sense of rhythm in editing short forms;
- provide knowledge of editing structures adapted to limited screen time.

Expected Learning Outcomes:

By the end of the course, students should be able to:

- create attractive and trend-relevant trailers for films, books, games, etc.;
- skillfully engage audience attention through visual language;
- apply different editing structures in the creation of short audiovisual works.

Course Syllabus:

LECTURES

1. Trailer as a form — varieties and functions. History of the trailer. Applying three-act structure in the creation of a classical trailer script. (3 hours)
2. Selecting key scenes to attract audiences. Use of voice-over, music, sound effects, and typography. Applying editing techniques to build specific rhythm. (3 hours)
3. Music video — history, evolution, and contemporary trends. Writing a script for a music video. (3 hours)
4. Editing approaches for music videos. Use of new technologies. (3 hours)
5. Opening and closing credits in film and television. Comparative analysis across styles and genres with the aim of developing innovative approaches to title design. (2 hours)
6. Short forms on social media. Analysis of short-form content as one of the most popular audiovisual practices in contemporary culture. (2 hours)

PRACTICAL CLASSES

1. Creating a film trailer. (5 hours)
2. Creating a film teaser. (4 hours)
3. Analysis of television and social media advertisements. (4 hours)
4. Analysis of opening and closing credits. (4 hours)
5. Analysis of music videos and creation of a music video script. (5 hours)
6. Shooting and editing a music video. (8 hours)

Course Organization and Assessment:

Lectures are illustrated with audiovisual materials such as trailers, teasers, commercials, and music videos. The main focus is placed on analysis, discussion, and the practical realization of the studied material. Students discuss selected excerpts that illustrate lecture content.

Examples from the development of trailers and music videos are used, which students are expected to study independently. A list of films, trailers, teasers, advertisements, and music videos is provided for self-preparation.

Emphasis is placed on independent thinking, creative approaches to assigned tasks, analytical reasoning, and unconventional problem-solving.

CONTEMPORARY EDITING PRACTICES IN FICTION AND DOCUMENTARY CINEMA

ECTS credits: 7.5

Weekly workload: 2 hours lectures, 3 hours practical classes

Form of assessment: Continuous assessment

Type of exam: Practical and written

Semester: VII

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

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

Course Structure:

The course introduces students to the fundamental concepts of new tendencies in contemporary cinema—topics, expressive means, and stylistic innovations. It examines the principles of applying modern editing techniques and styles, shaped by new technologies, dramaturgy, and film language.

The academic discipline aims to:

- introduce students to the principles, specific features, and new expressive means in editing;
- prepare students for independent work with new technologies and the changes in contemporary film and television trends;
- train students for future professional work as editors applying the latest expressive means in fiction and television productions.

Expected Learning Outcomes:

By the end of the course, students should be able to:

- master the principles and specifics of new technologies and apply them in editing structures;
- create contemporary film and television works shaped by the expectations of a changing audience;
- work effectively with diverse fiction and documentary forms, applying new expressive means.

Course Syllabus:

LECTURES

1. Virtual reality as imitation of reality and pseudo-reality. Characteristics of the new cinematic reality. New dimensions of film space. (5 hours)
2. The television image as reflection, mirror, copy, or distortion of reality. New expressive means and styles. Manipulation as a tool of expression. (4 hours)
3. Real facts and their reflection in documentary forms. The fact as a possibility for interpretation of events. Postmodernism in documentary cinema. (4 hours)

4. Television and cinema as instruments of information and manipulation. The new type of viewer—challenges and psychological characteristics. Emerging genres and styles. (4 hours)
5. Cinema in the context of contemporary mass communication theories. New conceptions of time and space in 21st-century cinema. New forms of expression. (5 hours)
6. Chronotope. New editing styles in the context of new technologies. (5 hours)
7. Editorial intervention within the shot. Types. Possibilities of new technologies. Subjective and objective approaches. (4 hours)

PRACTICAL CLASSES

1. Shot manipulations and the possibilities of new technologies. (8 hours)
2. “*Technological poetics*” of new media. (8 hours)
3. Main characteristics of new media. (8 hours)
4. André Bazin and the ontological approach to the nature of cinema. (8 hours)
5. Virtuality and cyberculture. (8 hours)
6. Structural changes within the shot. (7 hours)
7. Interchangeability of editing structures. (7 hours)
8. Analysis of editing styles. (6 hours)

Course Organization and Assessment:

Lectures are conducted in a traditional format, combining presentation with analysis, demonstration, observation, problem-based tasks, and exploration of innovations in editing language. They are illustrated with video materials.

Practical classes aim to consolidate and apply the acquired knowledge through tasks such as exercises in editing, shooting short études, and producing short video novellas.

NEW EDITING TECHNOLOGIES – PART III

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: Continuous assessment

Type of exam: Practical

Semester: VII

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

Lecturer: Chief Assist. Prof. Dr. Ivan Vladimirov

Course Structure:

The 21st century is largely defined by exciting developments such as the camera and the inclusion of sound, which laid the foundation for groundbreaking inventions, rapid growth, and expansion. The course introduces students to the latest possibilities in computer-processed images, the use of computer-generated imagery (CGI), and VFX, which combine realistic aspects of films with special effects in 2D, 3D, and other forms.

The academic discipline aims to:

- introduce students to methods of video processing;
- introduce students to techniques for frame-by-frame manipulation;
- provide basic knowledge of computer-generated imagery (CGI);
- introduce the possibilities of VFX compositing.

Expected Learning Outcomes:

By the end of the course, students should be able to:

- understand the key concepts of how new technologies influence the moving image;
- master fundamental principles of working with CGI.

Course Syllabus:

LECTURES

1. Working with video materials of different resolutions on a single timeline. (2 hours)
2. Compositing: combining visual elements from different sources into a single video. (3 hours)
3. 3D Previsualization. (3 hours)
4. Real-Time Rendering. (2 hours)
5. Duplicating Sequences, Match Frame, Using the Clipboard. (3 hours)
6. Locators in Capture Mode. (3 hours)

PRACTICAL CLASSES

1. Timeline Settings. (6 hours)
2. Command Palette. (6 hours)
3. Making Subclips. (6 hours)
4. Using the Clipboard. (6 hours)
5. Locators /Markers/. (6 hours)

Course Organization and Assessment:

Lectures are conducted in a traditional format, combining presentation with discussion, demonstration, observation, problem-based tasks, and software exploration. They are illustrated with video materials, with the main emphasis placed on practical tasks.

Practical classes aim to complement and apply the acquired knowledge through various forms: introductory tasks in AVID, editing a fiction episode in a new editing program, creating graphic titles and processing them.

Students work independently on different tasks, both written and practical.

TV DRAMA

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 1 hour practical class

Form of assessment: Examination

Type of exam: Written

Semester: VII

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

Lecturer: Assoc. Prof. Dr. Irina Kitova

Course Structure:

The main focus of the course *TV Drama* is on the historical and contemporary aspects of the development of this specific television genre. Special attention is given both to professional and socio-cultural characteristics of different genre and subgenre forms. The course examines popular themes, storylines, archetypal characters, traditional and new concepts, styles, and professional standards.

The academic discipline aims to:

- develop competencies related to the specifics of the genre and its subgenres;
- build skills for analysis and understanding of television means of expression and stylistics in the production of films and series;
- develop competencies for evaluating professional standards in television production;
- provide knowledge about the creative and production process.

Expected Learning Outcomes:

By the end of the course students should be able to:

- analyze, synthesize, and interpret creative concepts and expressive means in television production;
- demonstrate competencies in the creative and production process;
- understand marketing strategies and methods for promoting specific television genre forms.

Course Syllabus:

LECTURES

1. The scope of the concept *television drama*. (1 hour)
2. Historical aspects in the development of the genre. (1 hour)
3. Main characteristics of the genre. Subgenres and forms. Stylistic profile. Contemporary trends. (1 hour)
4. Key dramaturgical components of television drama: conventional and modern approaches. (1 hour)
5. Popular themes and storylines in television dramaturgy; interpretation and structuring of the plot. (1 hour)
6. Typology of main characters in television drama and series. Archetypes. (1 hour)
7. Visual interpretation – classical and innovative approaches in relation to cinematography, editing, and postproduction. (1 hour)
8. Sound, music, and musical design in television drama. Genre specifics. (1 hour)
9. Production aspects – concept, realization, genre constraints and advantages. (1 hour)
10. Distribution – format, duration, programming, sales. (1 hour)
11. History and development of the genre in Bulgaria. (1 hour)
12. Popular subgenres and forms on the Bulgarian television market. (1 hour)

13. Producing and distributing television drama in Bulgaria. (1 hour)
14. Contemporary trends in the development of Bulgarian television drama and series. (1 hour)
15. Media and cultural phenomena in the genre – case studies: specific series, national policy and production, or supranational production and distribution. (1 hour)

PRACTICAL CLASSES

1. Research on different genre forms and analysis of theme, idea, and creative concept. (5 hours)
2. Analysis of plot and storyline (main narrative, pilot episode, or season arc) and of main characters. (5 hours)
3. Analysis of specific stylistic and visual solutions, including editing techniques and stylistics in the pilot episode of a selected series. (5 hours)

Course Organization and Assessment:

Lectures are conducted in a traditional format, combining presentation with discussion, demonstration, observation, problem-based tasks, and software exploration. They are supported by video materials. The main emphasis of the course is placed on practical tasks.

CONTEMPORARY EDITING PRACTICES IN FICTION AND DOCUMENTARY CINEMA – PART II

ECTS credits: 8.0

Weekly workload: 2 hours lecture, 4 hours practical classes

Form of assessment: Examination

Type of exam: Practical and written

Semester: VIII

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

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

Course Structure:

The course introduces students to key concepts related to new tendencies in contemporary cinema, including themes and expressive means. It explores principles of editing and the application of contemporary editing tools and styles in relation to new technologies, dramaturgy, and film language.

The academic discipline aims to:

- introduce students to the principles, characteristics, and new expressive means in editing;
- prepare students for independent work with new technologies and the changes in contemporary film and television trends;
- train students to work as editors using the latest expressive tools in fiction and television formats;
- develop teamwork skills.

Expected Learning Outcomes:

By the end of the course, students should be able to:

- acquire knowledge of the fundamental concepts related to contemporary film and television trends;
- understand the principles and specifics of new technologies and apply them in editing structures;
- create contemporary film and television works that reflect the evolving audience;
- work with various fiction and documentary forms and apply the expressive means associated with them.

Course Syllabus:

LECTURES

1. Virtual reality as imitation of reality and pseudo-reality. Characteristics of the new reality. New dimensions of cinematic space. (5 hours)
2. The television image as reflection, mirror, copy, or deformation of reality. New expressive means and styles. Manipulation as an expressive tool. (4 hours)
3. Real facts and their reflection in documentary forms. The fact as a possibility for interpretation of documentary events. Postmodernism in documentary cinema. (4 hours)
4. Television and cinema as means of information and manipulation. The new type of viewer – challenges and psychological characteristics. New genres and styles. (4 hours)
5. Cinema in the context of contemporary theories of mass communication. New perceptions of time and space in 21st-century cinema. New forms of expression. (5 hours)
6. The chronotope. New editing styles in the context of new technologies. (5 hours)
7. Editorial intervention within the shot: types, possibilities of new technologies, subjective and objective approaches. (4 hours)

PRACTICAL CLASSES

1. Frame manipulations – possibilities of new technologies. (8 hours)
2. “Technological poetics” of new media. (8 hours)
3. Main characteristics of new media. (8 hours)
4. The ontological approach to the nature of film. (8 hours)
5. Virtuality and cyberculture. (8 hours)
6. Structural changes within the frame. (7 hours)
7. Interchangeability of editing structures. (7 hours)
8. Analysis of editing styles. (6 hours)

Course Organization and Assessment:

Lectures are delivered in the traditional format – presentation combined with analysis, demonstration, observation, problem-based tasks, and study of innovations in editing language. Lectures are supported with video materials.

Practical classes are designed to complement and apply the acquired knowledge through various forms – practical tasks, shooting of short etudes, and creation of short video novellas.

NEW EDITING TECHNOLOGIES – PART IV

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: Examination

Type of exam: Practical

Semester: VIII

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

Lecturer: Chief Assist. Prof. Dr. Ivan Vladimirov

Course Structure:

The introduction and innovations of new video technologies are transforming key workflows and directly influencing genre and stylistic diversity.

Special focus is placed on the impact of Artificial Intelligence (AI) on film production.

Looking back and ahead in 2024, the course evaluates the most important new trends in video technologies and the essential tools for contemporary editors.

The academic discipline aims to:

- introduce students to the principles, characteristics, and new expressive means in editing;
- prepare students for independent work with new technologies and the changes in contemporary film and television trends;
- develop practical skills in the application of the latest tools in editing.

Expected Learning Outcomes:

By the end of the course, students should be able to:

- acquire knowledge of fundamental concepts related to contemporary film and television trends;
- master the principles and specifics of new technologies and apply them in editing structures;
- create contemporary film and television works that reflect the evolving audience.

Course Syllabus:

LECTURES

1. Riverside – AI transcription tool; Synthesia – AI-based video editing platform; D-ID – text-to-video generation with AI-driven talking avatars; Invideo – text-to-video conversion tool; Runway Gen-2 – text-to-video tool. (6 hours)
2. Current trends in film and video production. (2 hours)
3. Moving Mattes in real time. (2 hours)
4. Real-time color correction tools. (2 hours)

5. Tools for creating titles and graphics. (2 hours)
6. 2D and 3D titles. (3 hours)

PRACTICAL CLASSES

1. Basic Video Effects. (6 hours)
2. Effect Categories. (6 hours)
3. Freeze Frames. Motion Effects. (6 hours)
4. Motion Effect rendering options. (6 hours)
5. Real-time and Non-Real-time Effects. (6 hours)

Course Organization and Assessment:

Lectures are delivered in the traditional format – presentation combined with discussion, demonstration, observation, problem-based tasks, and software training. Lectures are illustrated with video materials, with emphasis placed on practical applications. Practical classes are designed to complement and apply the acquired knowledge through various tasks – introduction to AVID, editing of a fiction episode in a new editing program, creation and processing of graphic titles. Students independently work on diverse tasks, both written and practical.

Commercial and Music Video Editing

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours practical exercises

Assessment method: examination

Type of exam: practical

Semester: VIII

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

Lecturer: Assoc. Prof. Bilyana Topalova, PhD

Course Description

The course introduces students to the fundamental rules and principles of editing commercials and music videos. It develops skills related to musical knowledge, symbolism, editing techniques, musical sensitivity, aesthetic judgment, and the use of modern technologies. Students acquire competence in applying different editing transitions, working with symbolic and iconic shots, and creating a complete product.

Course Objectives

The academic discipline aims to:

- Introduce students to the principles, specific features, and structure of music videos;
- Prepare them for the use of modern technologies and trends in music video production;
- Enable them to master and apply expressive means – visual, audio, and psychological – in music video editing;
- Introduce students to the principles, specific features, and structure of commercials;
- Prepare them for the use of modern technologies and trends in advertising production;

- Enable them to master and apply expressive means – visual, audio, and psychological – in editing commercials.

Expected Learning Outcomes

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

- Acquire knowledge of the preparation and production of commercials;
- Apply contemporary forms of film language;
- Use modern technologies in working with commercials and music videos;
- Gain knowledge of the preparation and development of advertising products;
- Apply expressive means and editing skills in the realization of advertising products.

Curriculum

Lectures

1. Types of music videos according to music. Impact and tools for video construction. Editing and working with music.
2. Narrative music video. Specifics of working with playback. Selection of effects. Use of contemporary technologies and methods of impact. (2 hours)
3. Types of advertising – general, collective, group. Introduction to advertising types, their messages, and psychological characteristics. Advertising according to the product lifecycle. Types of advertising based on audience psychology and socio-psychological influence. Structuring the advertising lifecycle. (3 hours)
4. Advertising – psychology of perception. Impact features. Specifics of expressive means in advertising components – visuals, sound, text. (2 hours)
5. Detail as an element in creating visual suggestion. Use of effects as a dramaturgical element. (2 hours)
6. Emphasizing the advertised product. Characteristics of different types of advertising. Positive and negative advertising. Advertising messages with social, political, and economic purposes. (3 hours)
7. Who or what determines the meaning of an advertisement? Is advertising shaped by the sociocultural context? (2 hours)

Practical Exercises

1. Music and sound. Specifics of sound design. Types of music. Text as an element of advertising. Use of effects as part of advertising messages. (5 hours)
2. Characteristics of musical styles and their relation to editing style. Tempo and rhythm – building dramaturgical, visual, and musical expression. (4 hours)
3. Form, color, and symbolism in music videos. Text as a key dramaturgical element in visual imagery. Form, color, and symbolism in advertising. The influence of colors and symbols on the audience. (6 hours)
4. Emphasizing the advertising product through framing, focus, and color. Types of shots – iconic, movement types, editing styles. (5 hours)
5. Creating commercials and music videos based on classical works. Use of classical visual, narrative, and sound structures in presenting the advertised product. Political advertising. (6 hours)

6. Advertising and music videos with animation. Combined advertising. Specifics of sound and image. Parameters of audience impact. (4 hours)

Course Organization and Assessment

The lecture course is conducted through traditional presentation combined with analysis, demonstration, observation, case-based assignments, and exploration of innovations in editing language. Lectures are illustrated with video materials.

Practical exercises aim to apply the acquired knowledge through various forms – practical tasks, production of commercials, and music videos.

Personal Creative Project

ECTS credits: 3.0

Weekly workload: 2 hours practical exercises

Assessment method: continuous assessment

Type of exam: practical

Semester: VIII

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

Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course Description

The discipline is directly connected to the preparation and realization of the diploma project – both its practical and theoretical components. The course structure and topics are individualized and not fixed in advance, as they depend on the student's chosen materials and degree of readiness.

Course Objectives

The course aims to:

- Support students in choosing a diploma thesis – theoretical and practical;
- Ensure that students carry out their tasks professionally, following the established stages of work;
- Guide students in the professional preparation of documentation for the practical part of the diploma project.

Expected Learning Outcomes

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

- Demonstrate skills in preparing and managing different stages of the diploma project;
- Carry out and consult tasks across the various phases of their work;
- Create a completed and professional creative product.

Curriculum

Lectures

Not applicable.

Practical Exercises

Discussions are conducted depending on the chosen theme and film of each student and are held in the presence of all participants. Students may also attend additional individual consultations during the supervisor's office hours.

Theoretical Component

- Selection of the diploma thesis topic;
- Analysis of possible themes and the student's academic and professional interests in cinema and television;
- Selection of relevant literature and authors;
- Selection of films supporting and expanding the theme;
- Selection of appendices (photos, graphics, etc.);
- Structuring of the plan: contents, chapters, authors;
- Consultations at various stages;
- Draft layout and formatting.

Practical Component – Fiction Short Film

- Idea development;
- Synopsis;
- Scriptwriting for a short fiction film;
- Preparation: production book, team selection, location scouting, photo references of filming locations, casting, budget planning, shooting schedule;
- Post-production.

Practical Component – Documentary Film

- Topic selection;
- Location research;
- Preliminary conversations with participants;
- Preparation of interview questions;
- Planning and description of coverage shots for interviews;
- Notes on creating the atmosphere of the documentary film;
- Scriptwriting;
- Preparing for unexpected events and how to handle them within the narrative;
- Script discussion with the cinematographer;
- Shooting schedule;
- Post-production.

Course Organization and Assessment

Students work on different stages of their diploma projects, which are subject to consultations at various phases of readiness. Regular consultations with the supervisor are required throughout the preparation process.

Elective Courses

Introduction to Adobe Premiere

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours practical sessions

Assessment method: Continuous assessment

Examination type: Practical

Semester: I

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

Lecturer: Assoc. Prof. Bilyana Topalova, PhD

Course Description

This course introduces students to the fundamental concepts related to one of the most widely used editing software programs – Adobe Premiere Pro. The training is divided into two parts. In the introductory phase, students become familiar with the basic concepts and skills necessary for working with Adobe Premiere Pro, including the interface, workspace, tools, and arrangement of elements.

Course Objectives

- To introduce students to the basic concepts of Adobe Premiere Pro.
- To familiarize them with the preparatory stages of editing.
- To provide initial-level proficiency in using Adobe Premiere Pro for editing.

Expected Learning Outcomes

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

- Demonstrate foundational knowledge of Adobe Premiere Pro.
- Apply the initial steps of editing preparation using Adobe Premiere Pro.

Course Content

Lectures:

1. Introduction to Adobe Premiere Pro: creating a project, interface, settings, workspace layout, and menus. (3 hours)
2. Preparation for editing: importing footage, loading clips into a project, creating bins for material organization, and creating sequences. (3 hours)
3. Working with the timeline: editing tools, panel settings, and essential keyboard shortcuts. (3 hours)
4. Timeline navigation and time scaling methods; exporting clips. (3 hours)
5. Creating titles – opening and closing credits. Title adjustments: color, shadow, outline, and sizing. (3 hours)

Practical Sessions:

1. Placing media on video and audio tracks (Timeline). (5 hours)
2. Parameters and types of tracks – video and audio; working with keyframes. (6 hours)
3. Editing modes. (5 hours)
4. Editing and assembling materials. (9 hours)
5. Keyboard shortcuts for efficient editing. (5 hours)

Course Organization and Assessment

Training involves analysis of film excerpts, television programs, and specific episodes, while incorporating the latest developments in digital editing. Lectures and practical sessions are conducted in lecture halls and computer labs.

Practical assignments include both individual and group tasks. Students are required to complete five course projects and one semester project, supported by storyboard analyses and additional editing exercises.

Assessment is based on performance throughout the semester. Requirements for course completion include regular attendance, active participation, and successful execution of assigned projects.

DIRECTOR'S SCRIPT

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour practicals

Form of knowledge assessment: exam

Type of exam: written

Semester: I

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

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

Course structure:

The course provides students with both theoretical and practical knowledge about the essence of the director's script and the contemporary trends in the development of this format.

Training includes identifying the specific characteristics of the director's script, as well as the different genres and their features. Through practical exercises, students will attempt to master the principles of constructing a logical, clear, and emotionally engaging film narrative through the means of directing.

Course aims:

- To develop competences for working with the main elements that define the director's script;
- To form competences regarding the specifics of the director's script as a creative and practice-oriented format leading to a complete audiovisual product;
- To build competences for structuring time and space in a feature script;
- To reveal the particularities of film dialogue.

Expected learning outcomes:

- To acquire competences regarding the principles underlying the construction of a film work;
- To develop competences for creative interpretation, visual style, and aesthetic taste, enabling them to confidently use the expressive means of the director's script;
- To gain competences in employing the essential set of cinematographic tools required to construct a modern film narrative.

Course syllabus:

Lectures

1. Specifics 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. Construction of sequential and parallel action – resonances with the main action – 5 hours
5. Dialogue and action – interplay and counterpoint. Characterisation of characters through words and actions – 5 hours
6. Climax and resolution. Transitions. Building the ending – 5 hours

Practical sessions

1. Constructing a visual narrative – 5 hours
2. Sequential storyboarding/filming of a complete finished action – 5 hours
3. Creating a director's script for a short feature film (novella) – 5 hours

Course organisation and assessment:

The different topics are introduced during lectures with extensive examples. Students analyse these examples under the guidance of the lecturer. Special emphasis is placed on interactive demonstrations that illustrate the practical aspects of the course. Seminar sessions require active participation, where problems are highlighted and discussions encouraged. Individual work is essential, as students are expected to create their own creative project or theoretical text. As part of their extracurricular activities, they work on a course project, which forms part of their assessment. Evaluation is based on the presentation of a creative project or theoretical text. Students will also be provided with an exam plan and a list of literature and resources.

OPTICS AND CINEMATOGRAPHY TECHNOLOGY

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour practicals

Form of knowledge assessment: exam

Type of exam: practical

Semester: I

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

Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course structure:

The syllabus examines the general laws of optical imaging, the basic structure and functioning

of optical systems, and the main parameters and properties of lenses. It also addresses the processes of image formation and perception. Criteria for evaluating the quality of optical and photographic images are explored, as well as the construction of modern lenses, widescreen lenses, lenses for special cinema and TV shooting, and zoom lenses.

Course aims:

- To introduce students to the fundamental laws of optics;
- To present the law of light reflection;
- To provide knowledge of different optical systems.

Expected learning outcomes:

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

- Master the basic principles of optics;
- Work with contemporary cinematographic equipment;
- Operate various types of lenses.

Course syllabus:

Lectures

1. Three theories on the nature of light. Newton's theory – distortions and the colour of light.
2. The wave theory or impulse theory – Huygens and *Treatise on Light* – 2 hours
3. Maxwell's electromagnetic theory. Speed of light propagation.
4. The visible spectrum of light – wavelength zones – 3 hours
5. Fundamentals of geometrical optics. Problems of interference, diffraction, and polarisation of light. Law of rectilinear propagation of light – 3 hours
6. Law of reflection of light. Law of refraction of light.
7. Refractive index – 3 hours
8. Total internal reflection. Critical angle. Optical systems with flat surfaces. Plane mirror. Mirror image and its characteristics – 3 hours
9. Prism refraction. Prism angle of refraction. Dispersion of light. Reflecting prisms – applications in film and TV equipment – 3 hours
10. Systems with spherical surfaces. Lenses: construction data, two classes of lenses, six main types of ideal optical systems. Real and virtual images of a luminous point. Back focal length of the lens – 4 hours
11. Focal length. Optical power of the lens. Focal length and diopter. Image construction with convex and concave lenses – 3 hours

Practical sessions

1. Errors of optical systems. Monochromatic aberrations. Spherical aberration. Circle of confusion. Correction of spherical aberration – 2 hours
2. Coma. Correction of coma. Astigmatism and its correction. Anastigmatism – 2 hours
3. Distortion. Positive and negative distortion. Corrections – 2 hours
4. Chromatic aberration. Correction. Achromatic lenses. Average dispersion coefficient – 2 hours

5. Focal length, image size, planes, angle of view. Examples of commonly used lenses and their image angles (horizontal, vertical, diagonal). Image scale – 2 hours
6. Image perspective: linear and tonal perspective – 2 hours
7. Perspective changes depending on the camera position along the optical axis. Role of wide-angle lenses. Perspective distortions – 2 hours
8. Non-perspective changes when shooting moving objects and in moving shots. Tracking shot and trajectory. Kinetic perspective and the role of the shooting lens – 2 hours
9. Simulation of camera movement with a zoom lens. Changes in perspective and image scale – 2 hours
10. Aperture and lens speed. F-stop values. Exposure calculations – 2 hours
11. Depth of field. Limits of sharpness. Determining depth of field and hyperfocal distance. Practical calculations – 2 hours

Course organisation and assessment:

Practical work includes four coursework assignments and one semester project, as well as film analyses. All tasks are evaluated throughout the semester. Requirements for semester certification include regular class attendance, completion of assigned tasks, and participation in teamwork.

INTRODUCTION TO TELEVISION TECHNIQUES AND TECHNOLOGIES

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour practicals

Form of knowledge assessment: exam

Type of exam: practical

Semester: I

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

Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course structure:

The course in television techniques introduces the fundamental principles of digital television operation and systems for TV signal transmission. Students become familiar with video recording equipment, different video formats, the basic functions and applications of video mixers, and television technologies for the production and broadcasting of news, journalistic, and artistic programs.

Course aims:

- To introduce students to the principles, specifics, and potential challenges in the functioning of television;
- To prepare students for work with television transmission systems and TV signals;
- To provide practical preparation for future professional work in the field of television.

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 in TV post-production;

- Acquire knowledge of the key concepts related to digital television;
- Master the principles of video recording equipment and different recording formats;
- Gain knowledge of the main functions and purposes of video mixers;
- Be prepared to work in television as vision mixers/directors at the control desk.

Course syllabus:

Lectures

1. Spectral characteristics of vision / Intensity of visual perception – 3 hours
2. Physical and physiological foundations of television – 3 hours
3. Basic principles of color television. Colorimetric laws of additive color mixing. Color models – 5 hours
4. Light 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). Configuration – 4 hours
6. Digital Video Broadcasting (DVB) – digital television broadcasting – 3 hours
7. Digital video recording formats. Encoding methods: H.264, MPEG-4, etc. – 3 hours
8. Production and broadcasting technologies for news and journalistic programs – 3 hours
9. Production and broadcasting technologies for artistic programs – 3 hours

Practical sessions

1. Studio shooting – sets and props – 3 hours
2. Studio shooting – working with lighting – 3 hours
3. Studio shooting – working in the director's 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

Organisation and assessment:

Practical exercises include four coursework assignments and one semester project, as well as film analyses. All tasks are evaluated throughout the semester. To obtain credit for the semester, students must attend classes regularly, complete the required assignments, and actively participate in teamwork.

Principles of Screenwriting

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour practicals

Form of knowledge assessment: exam

Type of exam: practical

Semester: I

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

Lecturer: Chief Assistant Prof. Ivan Vladimirov, PhD

Course structure:

The discipline traces the metamorphoses in the perception of the objective visual world and the creation of subjective artistic images, as well as the evolution of the screen image through dramaturgical means of expression. It also covers contemporary forms of constructing cinematic narratives through non-linear structuring and the use of different media, along with newly emerging genres and trends.

Course aims:

- To develop competencies for expanding the dramatic and dramaturgical potential of the cinematic image and applying it to influence audience perception;
- To develop competencies in structuring cinematic narratives and building characters in the context of contemporary tendencies such as fragmentation, non-linearity, hybridity, etc.;
- To develop competencies in writing a complete and finished screenplay or similar creative texts, not only for film but also for other contemporary audiovisual forms.

Expected learning outcomes:

By the end of the course, students will have:

- Acquired competencies in interpreting diverse audiovisual structures and narratives;
- Acquired competencies in comprehending and using all elements of the screen image to create a cinematographic reality that engages and impacts the audience.

Course syllabus:**Lectures**

1. The subjective image of the tangible world – boundaries of human existence – 2 hours
2. The artistic image as a phenomenon of 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, meaning – 2 hours
5. The elements of the image and their role in narrative dynamics – 2 hours
6. Revealing the image – dynamics of states – 1 hour
7. Developing the potential of the idea and the cinematic image – 2 hours
8. Gradation of expressive means and stylistics – 2 hours
9. Creating a script for a short audiovisual form – 1 hour

Practical sessions

1. Evolution of the image – image, sign, meaning – 2 hours
2. Comparison of 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 montage – 1 hour
7. Image, sign, meaning – 2 hours
8. Evolution of the image – 2 hours
9. Developing an independent concept for a television program – 1 hour

Organisation and assessment:

The aim of the lectures is to provide knowledge of the main principles and specifics in developing the dramaturgical potential of the image in working with fiction and documentary forms.

The practical sessions, with a total of 30 academic hours, are designed to supplement and apply the acquired knowledge through film analyses corresponding to the lecture topics.

Principles of Visual Composition

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour practicals

Form of knowledge assessment: exam

Type of exam: practical

Semester: I

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

Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course structure:

The proper arrangement of elements creates a sense of harmony, movement, tension – whatever effect is desired. Composition speaks a thousand words: it tells a story, encourages the viewer, and evokes emotions. But what exactly is composition? How is it created, what key points does it include, how does it affect perception, and what is it capable of achieving?

Course aims:

- To introduce students to the vertical orientation of the visual field;
- To introduce students to the horizontal orientation of the visual field;
- To practice placing the main subject in the foreground of the frame;
- To understand the distinction between subject and background.

Expected learning outcomes:

By the end of the course, students will:

- Master different compositional solutions;
- Be able to apply the **Golden Ratio**;
- Be able to apply the **Rule of Thirds**.

Course syllabus:**Lectures**

1. The Rule of Thirds – 3 hours
2. Framing. Basic principles 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 concepts and principles – 3 hours

8. Compositional techniques and structural elements – 4 hours
9. Dynamic symmetry – 4 hours

Practical sessions

1. Methods of on-location shooting
2. Tonal construction of the frame and tonal relationships – 3 hours
3. Use of key characteristics for mobility and speed in shooting – 3 hours
4. Additional digital image processing – 3 hours
5. Composition techniques across different genres – 3 hours

Organisation and assessment:

The practical sessions include the completion of one coursework assignment and one semester project. All tasks are assessed throughout the semester. Requirements for semester validation include regular class attendance, completion of assignments, and active participation in team work.

HISTORY OF CINEMA AND TELEVISION – PART I

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour practicals

Form of knowledge assessment: exam

Type of exam: practical

Semester: I

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

Lecturer: Assist. Prof. Ivo Nikolov, PhD

Course structure:

The course *History of Cinema and Television – Part I* introduces students to the origins of cinema and television, including their prehistory and pioneers. It presents the theoretical and practical achievements that shaped the modern state of audiovisual entertainment. Students will gain insight into the experiments, mistakes, and successes of the films that influenced generations.

The ultimate goal of the course is to provide future specialists with a comprehensive overview of key trends, creators, turning points, and landmark films throughout the years. Students will learn to identify and recognize cinematic trends by their defining features, as well as to draw parallels between films and broader cultural and civilizational phenomena.

Course aims:

- To acquaint students with the earliest attempts in the field of moving images, drawing parallels with the development of humanity and the arts prior to the 19th century;
- To present the work of pioneers such as Eadweard Muybridge, Étienne-Jules Marey, Louis Le Prince, and Thomas Edison;
- To explore the groundbreaking experiments of the Lumière brothers and Georges Méliès, who laid the foundations of the art form;
- To introduce students to key figures such as Charlie Chaplin, D. W. Griffith, Sergei Eisenstein, Fritz Lang, Luis Buñuel, among others.

Expected learning outcomes:

By the end of the course, students will:

- Acquire knowledge of the emergence and development of cinema;
- Be able to identify specific movements and analyze representative films;
- Be capable of applying stylistic or technical solutions from these periods in their own creative projects.

Course syllabus:**Lectures**

1. Camera obscura and early attempts to capture images. The development of the arts through the centuries.
2. Photography and the appearance of rotating cylinders: stroboscopes, phenakistoscopes, etc.
3. The life and work of Eadweard Muybridge, Étienne-Jules Marey, Louis Le Prince, Thomas Edison.
4. The Lumière brothers – the discoverers. Georges Méliès – life and contribution.
5. Films on both sides of the Atlantic – the evolution of techniques and genres.
6. Sergei Eisenstein and the theory of montage.
7. Charlie Chaplin – life and work.
8. The impact of the First World War on the industry.
9. German, French, Soviet, and American silent cinema.
10. The advent of sound and color on screen, and other innovations.

Practical sessions

1. Analysis and examples from different artistic periods – 3 hours
2. The first steps in cinema – case studies on Muybridge, Le Prince, Lumière, Méliès, Vasil Gendov – 4 hours
3. The context and emergence of the films of Eisenstein, Chaplin; sound and color – 8 hours

Organisation and assessment:

Lecture topics are introduced with extensive examples. Students analyze film excerpts under the lecturer's guidance. Special emphasis is placed on interactive demonstrations illustrating the practical aspects of the course. Seminar sessions require active participation, with discussions and problem-solving activities at the forefront.

Individual work is essential, as students must produce either a creative project or a theoretical paper. As part of their extracurricular work, they develop a course project, which contributes to their final evaluation. Assessment is based on the presentation of the creative or theoretical project. A detailed exam plan and a list of literature and sources will be provided to students.

FILM ANALYSIS

ECTS credits: 3.0

Weekly workload: 1 hour lecture, 1 hour practical session

Form of knowledge assessment: exam

Type of exam: written

Semester: I

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

Lecturers: Assoc. Prof. Irina Kitova, PhD; Assist. Prof. Ivan Vladimirov, PhD

Course structure:

One of the main advantages of film analysis is the ability to gain a deeper understanding of a film's meaning and message. By breaking down the elements of narrative—such as script, characters, and structure—and examining how they intertwine within the plot, students are able to grasp the subtleties and hidden layers that enrich the cinematic experience.

Course aims:

- To analyze the individual components of film narrative;
- To examine the principles of dramaturgy and genre specificity;
- To understand and analyze film in terms of its formal structure, themes, and expressive means.

Expected learning outcomes:

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

- Freely discuss the thematic and formal aspects of a film;
- Write in the main short genres of film criticism;
- Apply the methodology of film analysis in practice.

Course syllabus:

Lectures

1. Preparation and context. Research and exploration of the context in which the film was created. This includes the director's background, the film's genre, and the cultural and historical context of its production – 2 hours
2. Plot and narrative structure analysis. The plot is the backbone of a film; analyzing its structure reveals how the story unfolds and is presented. Key elements include exposition, development, climax, and resolution – 2 hours
3. Character analysis. Characters are one of the most important elements of a film and essential for driving the plot. Analysis includes their development, psychology, motivation, relationships, and conflicts – 2 hours
4. Visual study and cinematographic style. Analysis of the film's aesthetic aspects and cinematic language – 2 hours
5. Sound and soundtrack analysis. Examination of music, sound effects, and the use of silence, and how they highlight key moments and create atmosphere – 2 hours
6. Genre analysis. Each film genre has its own distinctive rules and characteristics. Studying genre-specific features allows students to apply relevant analytical tools – 2 hours
7. Symbolism and metaphor analysis. How visual storytelling conveys hidden ideas or emotions. Identification and interpretation of symbolic elements – 2 hours
8. Directorial style analysis. The symbiosis between the visual aspects of the film and its overall impact – 1 hour

Practical sessions

1. Analysis of cinematic narrative in relation to the message – 3 hours
2. Breaking the film down into narrative units – 3 hours
3. Objective and 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. Comparative analysis of different film genres – 3 hours

Organisation and assessment:

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

Out-of-class activities involve working with literature, independent analysis of specific elements of a film, and writing a film analysis paper.

The final exam is a written film analysis.

BULGARIAN LITERATURE OF THE 20th CENTURY

ECTS credits: 3.0

Weekly workload: 1 hour lecture, 1 hour practical session

Form of knowledge assessment: exam

Type of exam: written

Semester: I

Methodological guidance: Department of Literature, Faculty of Philology

Lecturer: Prof. Stelian Stoyanov, PhD

Course structure:

The historical period covered by the course spans from the beginning to the end of the 20th century. The program introduces students to the most significant works of Bulgarian classics—poets, writers, dramatists, documentarians, ethnographers, and cultural theorists—as well as representatives of Symbolism, Romanticism, Realism, Modernism, and Postmodernism.

Chronologically, the course traces the development of literary trends and achievements during the interwar period, after 9 September 1944 (under the dominance of Socialist Realism), the new waves of the 1980s and 1990s influenced by global literary processes (through the publication of diverse translations), and the evolution of contemporary Bulgarian literature after the fall of ideological censorship and the democratic changes of 1989.

Course aims:

- To orient students within both the national and global literary and cinematic processes in their various aspects;
- To develop skills in selecting significant themes and plots, cultivating aesthetic taste, and creating strong and original scripts;
- To highlight the position of the filmmaker as an interpreter of literature;
- To foster skills of creative adaptation so that films can reach audiences of diverse backgrounds and ages.

Expected learning outcomes:

Upon completion of the course, students will:

- Acquire a broad literary culture, with particular emphasis on contemporary Bulgarian literature;
- Develop literary taste in the selection of works for adaptation into screenplays, focusing on meaningful themes, their multilayered representation in film, and the messages conveyed to audiences in contemporary society;
- Gain familiarity with different literary genres essential to practical film work, such as annotation, synopsis, literary script, shooting script, director's script, explication, character description, treatment, and others.

Course syllabus:

Lectures

1. Literary processes in Bulgarian literature – 2 hours
2. The flourishing of lyrical genres as an expression of modern cultural consciousness in early 20th-century Bulgarian literature. Periodicals that directed the establishment of new tastes – 2 hours
3. Symbolism – dialectics of cultural-historical needs and foreign influences. The Symbolist canon: between cliché and poetic innovation. Major representatives and their works up to World War I – 3 hours
4. Socialist Realism – emergence and consolidation. Main characteristics – 2 hours
5. The ebb and flow of ideological “thaw,” new waves in poetry, drama, prose, and documentary literature. Influence of world literary trends on Bulgarian literature, including “magical realism,” modernism, postmodernism, avant-gardism, and others – 3 hours
6. The city as a central character in literature from the late 19th to early 20th century. Differences in its interpretation in poetry and prose. Ambivalence in the symbolic representation of the city. Key authors and works – 3 hours

Practical sessions

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

Organisation and assessment:

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

Out-of-class activities involve working with literature, independent analysis of specific elements of a film, and writing a film analysis paper.

The final exam is a written film analysis.

HISTORY OF FINE ARTS

ECTS credits: 3.0

Weekly hours: 2 hours lectures, 1 hour seminars

Form of assessment: Examination

Type of exam: Written

Semester: I

Methodological guidance: Department of Fine Arts, Faculty of Arts

Lecturer: Assoc. Prof. Diana Zaharieva, PhD

Course structure

The knowledge acquired in the course is aimed at developing students' understanding and creative abilities to create artifacts with stylistic qualities, which they will later apply in their professional work in various fields of the show business industry.

Understanding the stylistic features of works of fine art in a historical perspective, as well as the style of different types of contemporary art, will enable students to establish themselves as multimedia artists, applying modern digital technologies in the entertainment industry.

Course objectives

The aim of the lecture course is to:

- Introduce students to the concept of style in both theoretical and practical aspects;
- Provide knowledge of the history of artistic styles;
- Present the stylistic features of different periods in art and of individual artists.

Expected learning outcomes

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

- Recognize contemporary art;
- Identify the stylistic characteristics of authors;
- Apply their knowledge in film-related tasks.

Course syllabus

Lectures

1. The concept of style and its role in aesthetics, artistic practice, and art history. Style and stylistic features. Comparative stylistic analysis as a method of understanding fine art. – 3 hours
2. Style and form, style and completeness of the work, 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 art. – 3 hours
4. Stylistic movements in the 19th century. Individual style in Impressionism and Post-Impressionism. – 3 hours
5. Style and innovation in the movements of modern art in the first decades of the 20th century. – 3 hours
6. Stylistic features 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 work of painters, graphic artists, and sculptors from the second half of the 20th century. – 3 hours
10. Stylistic features in contemporary applied arts. – 3 hours

Seminars (Practical classes)

1. The concept of style and its role in aesthetics, artistic practice, and art history. Style and stylistic features. Comparative stylistic analysis as a method of understanding fine art. – 2 hours
2. Style and form, style and completeness of the work, 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 art. – 2 hours
4. Stylistic movements in the 19th century. Individual style in Impressionism and Post-Impressionism. – 2 hours
5. Style and innovation in the movements of modern art in the first decades of the 20th century. – 2 hours
6. Stylistic features and the creative process. – 2 hours
7. Stylistic features in the work of painters, graphic artists, and sculptors from the second half of the 20th century. – 3 hours

Course organization and assessment

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

WORKING WITH ADOBE PREMIERE

ECTS credits: 4.5

Weekly hours: 1 hour lecture, 2 hours seminars/practicals

Form of assessment: Examination

Type of exam: Practical

Semester: II

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

Lecturers: Assoc. Prof. Biliana Topalova, PhD; Chief Assistant Prof. Ivan Vladimirov, PhD

Course structure

Working with Adobe Premiere builds upon the skills and knowledge acquired in the first part (*Introduction to Adobe Premiere*). The course deepens the use of the program's tools and enhances proficiency in applying them. Students also develop the ability to study and adopt the new features introduced in Adobe Premiere.

Course objectives

The academic discipline aims to:

- Introduce students to the use of the various Adobe Premiere panels;

- Familiarize them with effects editing and color correction;
- Develop their ability to work with the latest versions of Adobe Premiere.

Expected learning outcomes

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

- Demonstrate advanced knowledge of Adobe Premiere;
- Master the full range of the program's capabilities.

Course syllabus

Lectures

1. Working with audio effects and filters. Automatic noise reduction for background sounds. – 3 hours
2. Adding special elements or text to video content. Options for exporting 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 color grading. – 3 hours
5. Effects Control Panel, Audio Track Mixer, and Metadata Panel. – 3 hours

Practicals (Seminars)

1. Multicamera editing. Synchronizing files based on audio. – 3 hours
2. Workflow from script to screen with Adobe Story. – 2 hours
3. Effects Control Panel, Audio Track Mixer, and Metadata Panel. – 3 hours
4. Motion graphics templates. Shared projects. – 2 hours
5. Virtual Reality Rotate Sphere. Editing and improving VR footage. – 5 hours
6. Sound editing in virtual reality. – 4 hours
7. Lumetri support. Straight Publishing. – 3 hours
8. Automatic Tone Mapping / Color Management. – 3 hours
9. Automatic audio tagging. Enhancing speech. – 3 hours
10. Simplified color adjustments. – 2 hours

Course organization and assessment

Class activities focus on the practical application of the editing software's capabilities. Students complete typical editing assignments, which carry the greatest weight in the final assessment.

DIRECTOR'S INTERPRETATION OF THE THEME

ECTS credits: 4.5

Weekly hours: 2 hours lectures, 1 hour seminars/practicals

Form of assessment: Continuous assessment

Type of exam: Written

Semester: II

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

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

Course structure

The course introduces students of Film and Television Directing to fundamental aesthetic concepts in art studies. One of the main issues in the history of cinema and television is the debate about the nature of the director's profession: is the director an author or an interpreter? Students will become familiar with the essential approaches to interpreting a given theme. The course examines this issue through the lens of the collective principle of work in contemporary audiovisual production.

Course objectives

The academic discipline aims to develop competences in:

- The main philosophical and aesthetic postulates in art studies;
- Defining the theme and ideas of an artifact;
- Understanding the creative essence of the directing profession and the concept of the authorial audiovisual work;
- Applying the principles of creative work in cinema and 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 script.

Course syllabus

Lectures

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

Practicals (Seminars)

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

Course organization and assessment

- **In-class activities:** 30 hours of lectures and 15 hours of seminars/practicals.

- **Independent work:** reading literature, preparing creative assignments and written texts, quizzes for ongoing assessment, preparation for seminar sessions, working with electronic resources, and preparation for the semester exam.
- **Ongoing assessment:** attendance at lectures and seminars, participation in discussions, preparation of presentations, creative assignments and texts, quizzes, and course papers.

LIGHTING TECHNOLOGY

ECTS credits: 4.5

Weekly hours: 2 hours lectures, 1 hour seminars/practicals

Form of assessment: Continuous assessment

Type of exam: Practical

Semester: II

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

Lecturers: Prof. Tsvetan Nedkov, PhD; Assoc. Prof. Krum Ivanov, PhD

Course structure

The correct arrangement of lighting elements creates a sense of harmony, movement, or tension—depending on the artistic intention. Composition speaks a thousand words, tells a story, and guides the viewer. What is composition? How is it created? What are its key points? How does it affect perception, and what possibilities does it offer?

Course objectives

The academic discipline aims to:

- Introduce students to the basic principles of building lighting setups;
- Familiarize them with contemporary lighting technologies;
- Teach them to work with lighting in both interior and exterior environments.

Expected learning outcomes

Upon completing the course, students will:

- Master different types of lighting;
- Understand the principles of creating artistic lighting;
- Be able to work with natural light on location.

Course syllabus

Lectures

1. Light and lighting in cinematography. Basic 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 film production. – 2 hours
4. Fluorescent film lights. – 3 hours
5. Tungsten film lighting. – 4 hours

6. Softboxes: diffusing light to create softer, more even illumination, especially useful for close-ups by reducing harsh shadows and highlights on the subject's face. – 4 hours
7. Film light reflectors: used to bounce light back onto the subject, filling in shadows. Available in different sizes and materials (foam board, metal, fabric). – 3 hours
- 8–9. Gels: colored plastic sheets used to adjust the color temperature or hue of a light source. – 3 hours
8. Tonal construction of the frame and tonal ratios. Contrast. High key and low key lighting: nature and expressive potential. Tonal and aerial perspective. – 4 hours
9. Film light stands (C-stands). Flags and silks: used to block, control, or shape the light. – 4 hours

Practicals (Seminars)

1. Using the main features of mobility and speed in cinematography. – 3 hours
2. Methodology of shooting on location. – 3 hours
3. Methodology of shooting in interior environments. – 3 hours
4. Organizing and framing the artistic image. Point of view and camera angle. – 3 hours
5. Shooting a lighting étude. – 3 hours

Course organization and assessment

The lecture course is accompanied by practical applications of the various aspects of artistic lighting. Students prepare lighting études, which are analyzed as part of the final practical exam.

FUNDAMENTALS OF TELEVISION TECHNOLOGY

ECTS credits: 4.5

Weekly hours: 2 hours lectures, 1 hour seminars/practicals

Form of assessment: Examination

Type of exam: Practical

Semester: II

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

Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course structure

The course on Television Technology introduces students to the fundamental principles of working with digital television and signal transmission systems. Students become familiar with video recording equipment, different video recording formats, the basic functions and purposes of video mixing devices, as well as television technologies for the production and broadcasting of news, journalistic, and artistic programs.

Course objectives

The academic discipline aims to:

- Introduce students to the principles, specifics, and potential challenges of television operation;

- Prepare students for work with TV signal transmission systems;
- Train students for their future professional activities in television.

Expected learning outcomes

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

- Understand the production processes in multi-camera television shooting;
- Manage a team in a television studio and in TV post-production;
- Possess knowledge of key concepts related to digital television;
- Apply the principles of video recording equipment and video formats;
- Understand the basic functions and applications of video mixing devices.

Course syllabus

Lectures

1. Television – main characteristics. Electromagnetic waves, electromagnetic spectrum, radio waves: properties and applications. – 3 hours
2. Fundamentals of TV broadcasting. Audio and video signals. Audio and video devices, transmitter equipment, broadcasting station, communication channel, radio link, generator, modulator, transmitting antenna. – 3 hours
3. Television cameras and optics. Rules for constructing images in short TV formats (music videos, commercials, etc.). – 3 hours
4. Resolution of television images. Impact of technology on the development of expressive means. Key concepts: audio and video signals, electroacoustic devices, video cameras and monitors. – 3 hours
5. Informational evaluation of the television image. Main principles of creating realistic or “conventional” images (method of “reflection”) in complex dramaturgical situations. – 3 hours
6. Sampling and quantization of the TV signal. Sound waves and sound field; timbre; video image, frequency spectrum of the video signal, trichromatic theory. – 3 hours
7. Satellite television. History, technology, and coverage. Radio and television broadcasting, generation and modulation of carrier oscillations, amplification. – 3 hours
8. Digital TV transmission systems. – 3 hours
9. Components of satellite communication networks: structure and key characteristics. – 3 hours
10. Convergence of media and telecommunications. TV channel management – development, levels, functions, decision-making. – 3 hours

Practicals (Seminars)

1. Multi-camera shooting in a TV studio – set design and props. – 3 hours
2. Multi-camera shooting in a TV studio – working with lighting. Simplified management scheme of a television channel. – 3 hours
3. Multi-camera shooting in a TV studio – working in the director’s control room. Simplified management scheme of a radio channel. – 3 hours
4. Multi-camera shooting in a TV studio – working in the sound control room. – 3 hours
5. Multi-camera shooting in a TV studio – working in the technical control room. – 3 hours

Course organization and assessment

Practical classes include the completion of four course assignments and one semester project, as well as film analyses. All assignments are graded during the semester. Requirements for course credit include regular attendance, completion of assigned tasks, and participation in teamwork.

Greek Mythology and Religion

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminar

Form of assessment: exam

Type of exam: written

Semester: II

Methodological guidance: Department of Literature, Faculty of Philology

Lecturer: Assoc. Prof. Dr. Silvia Georgieva

Course description:

The course *Greek Mythology and Religion* is designed for students of both the Faculty of Philology and the Faculty of Arts. It requires a historical and cultural approach and contributes to the students' general cultural knowledge. For students of the arts, particular emphasis is placed on understanding archetypes, mythological allegories, and visual patterns rooted in the mythological perception of the world.

Aims of the course:

- To introduce students to the basic mythological concepts of the Ancient Greeks and to acquaint them with religious and cult practices, temples, and sanctuaries of Ancient Greece.

Expected learning outcomes:

- Students will be able to analyze Greek myths from different perspectives and trace their reception in later cultural and literary works.
- Students will be able to recognize and apply mythological archetypes in contemporary audiovisual arts.

Syllabus

Lectures:

1. The ancient myth. (2h)
2. Homeric mythology and Panhellenic mythological cycles. (2h)
3. Features of Greek cosmogonic and theogonic myths. Periodization of Greek mythology. (2h)
4. Greek tragedy as a source of local myth; myths of origins; anthropo-, zoo- and phytogony. (2h)
5. Criticism of myth in Ancient Greece. (2h)

6. Allegorical interpretation of Homeric mythology. (2h)
7. Views on myth in the Pre-Socratics, Plato and Aristotle. (2h)
8. The concepts of myth, logos and fabula in Antiquity. Origins of allegoresis. Types of myth interpretation: physical, Euhemeristic, moral. Stoic approaches to myth. (2h)
9. Joseph Campbell and Steven Spielberg – mythology and the birth of Hollywood blockbusters. (2h)
10. Greek myth on Roman soil. The myth of Aeneas. Twin myths. Calendar myths. The Roman Hercules. (2h)
11. Ancient myth and the Christian apologists. (2h)
12. Ancient Greek religion. Sources and characteristics. (2h)
13. Religion of the Aegean era. Hero cults. Polis cults. Panhellenic cult unity and pantheon. (2h)
14. The cult of the dead in Ancient Greece. (2h)
15. Religion of the Hellenistic era. Priesthoods and cult practices. (2h)

Seminars / Practical sessions:

1. Cosmogonic myths – creation of the world, gods and humans. (1h)
2. The battle between Titans and Olympians. (1h)
3. Features of cosmogonic and theogonic myths. The Olympian pantheon. (1h)
4. Zeus – father of gods and men. (1h)
5. The cult of Hera. (1h)
6. Children of Zeus and Hera. (1h)
7. Apollo – cult and spread. (1h)
8. Athena – cult and spread. (1h)
9. Dionysus – images, concepts, cult and spread. (1h)
10. Demeter and Persephone. (1h)
11. Hermes – images, concepts, cult and spread. (1h)
12. Heracles – images, concepts, labors. (1h)
13. Hero cults. Polis cults. (1h)
14. Theseus – images, concepts, deeds. (1h)
15. Perseus – images, concepts, deeds. (1h)

Course organization and assessment:

Students will analyze myths and their applications in cinema, and develop scenarios based on mythological material. A written assignment serves as the final form of assessment.

History of Cinema and Television - PART II

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminar

Form of assessment: exam

Type of exam: written

Semester: II

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

Lecturer: Senior Assistant Professor 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 Second World War to the present day. It presents the main theoretical and practical achievements that shape today's audiovisual practices and examines artistic experiments that have led to both outstanding successes and significant failures.

The ultimate aim is for students and future professionals to acquire a comprehensive overview of cinematic movements, key filmmakers, and landmark films from the post-war era to contemporary times. They will learn to identify and classify films according to stylistic and historical characteristics, to draw parallels between cinema and broader cultural or civilizational phenomena, and to model trends and directions in audiovisual media.

Aims of the course:

- To familiarize students with film practices during and after World War II, particularly in the field of propaganda.
- To present Italian Neorealism, French New Wave, auteur cinema, Eastern European cinema, and post-war American cinema.
- To introduce the emergence of television and its specific screen language.
- To examine postmodernism in cinema and key representatives (Woody Allen, David Lynch, Quentin Tarantino, Lars von Trier).
- To explore contemporary audiovisual trends, including the rise of comic-book universes, gaming aesthetics, and streaming platforms.

Expected learning outcomes:

Students will:

- Acquire knowledge of the evolution of cinema and its key movements.
- Become familiar with major filmmakers and contemporary works.
- Be able to apply aesthetic and stylistic solutions in their own creative projects.

Syllabus**Lectures**

1. Cinema and totalitarianism: propaganda during World War II. (2h)
2. Italian Neorealism. (1h)
3. The French New Wave. (1h)
4. Auteur cinema – Fellini, Antonioni, Bergman, Tarkovsky. (2h)
5. American cinema after World War II. (3h)
6. Cinema of the Soviet bloc after World War II. (3h)
7. The emergence of television and its specific language. (3h)
8. Postmodernism in cinema – Woody Allen, David Lynch, Quentin Tarantino, Lars von Trier. (3h)
9. Contemporary trends in television. (2h)
10. Comic-book universes, *Star Wars*, and popular franchises. (2h)
11. Streaming platforms and their development. (2h)

12. The current state of the global film industry. (2h)
13. Cinema and television in Bulgaria from World War II to the present. (4h)

Seminars / Practical sessions

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

Course organization and assessment:

The course combines lectures with practical activities that encourage students to explore the evolution of cinema and television, key figures, films, and projects. Practical assignments, both individual and group-based, stimulate students to apply learned concepts in their own creative works.

Students prepare theoretical analyses, project comparisons, and annotations or synopses of original ideas, aligning them with the stylistic characteristics of cinematic movements and authors. Final assessment is based on written work and participation in seminars.

History of Modern Visual Art

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:

The course introduces students to the history of art in a chronological perspective, providing the necessary knowledge related to key artistic achievements and their cultural context. Students gain visual literacy through the study of artworks and are encouraged to develop an aesthetic appreciation of art. A central aim of the course is to identify the factors and conditions that shaped the specific features of art in different epochs, highlighting the interrelation between artistic development and socio-historical dynamics. Alongside historical knowledge, students acquire familiarity with fundamental concepts and terminology in the field of art studies.

Aims of the course:

- To trace the earliest periods of art history.
- To review the chronology of artistic periods and styles.
- To provide a structured overview of artistic movements and schools.

Expected learning outcomes:

Students will:

- Recognize the specific features of different epochs in art history.
- Be familiar with major schools, styles, and artists.
- Be able to analyze and compare works of art in their historical context.

Syllabus

Lectures

1. Ancient Egyptian art: symbolism, styles, techniques. (2h)
2. Art of Antiquity: Ancient Greece – ceramics, sculpture, architecture. (2h)
3. Art of Antiquity: Ancient Rome – sculpture, painting, mosaics, decorative arts. (2h)
4. Medieval art: Byzantine art. (1h)
5. Medieval art: Romanesque and Gothic. (1h)
6. Early Modern art: Italian Renaissance, Mannerism. (1h)
7. 17th century art: the Baroque. (2h)
8. Art of the Enlightenment (18th century). (1h)
9. 19th century art: Romanticism, Realism. (1h)
10. 19th century art: Impressionism. (1h)
11. 19th century art: Post-Impressionism – Seurat, Van Gogh, Cézanne. (1h)

Seminars / Practical sessions

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

Course organization and assessment:

The lecture course is accompanied by video materials, analyses of reproductions, and discussions on artistic styles. Students are expected to prepare two written assignments independently. Final assessment is based on written exam and coursework.

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 major authors in recent Bulgarian literature. It examines the thematic concerns, stylistic features, and genre specificities of contemporary literary works, while situating Bulgarian literature within a global context.

Special attention is given to questions of national identity, international recognition, literary heritage, and prospects for development.

Aims of the course:

- To present key themes, styles, and representative authors of contemporary Bulgarian literature.
- To explore the interaction between national literary tradition and global literary processes.
- To foster critical understanding of modern Bulgarian prose and its cultural significance.

Expected learning outcomes:

Students will:

- Acquire broad literary knowledge with emphasis on contemporary Bulgarian literature.
- Develop literary taste and skills in selecting works suitable for adaptation (e.g., scripts, dramatizations).
- Be able to interpret and transform literary texts into dramaturgical forms.

Syllabus

Lectures

1. Themes, styles, and authors in recent Bulgarian literature. (4h)
2. Challenges of modern prose: who and what shapes readers' tastes? (4h)
3. Bulgarian literature as a (un)familiar space – perspectives from within and outside. (4h)
4. Contemporary readings of new Bulgarian literature. (4h)
5. Bulgarian literary modernism: authors, publications, concepts. (4h)
6. Themes of the Transition in contemporary Bulgarian literature. (4h)
7. The "Booker effect" in Bulgarian literature. (4h)
8. Fantasy and knowledge in Bulgarian speculative prose. (4h)

Seminars / Practical sessions

1. Analysis of Zdravka Evtimova's works. Possibilities for adaptation. (3h)
2. *Blood of a Mole* – opportunities for film adaptation. (3h)
3. Analysis of Georgi Mishev's works. Screen adaptations. (3h)
4. Analysis of Georgi Gospodinov's works. (3h)
5. Storytelling in multiple ways: the recent past as a literary plot. (3h)

Course organization and assessment:

Lectures combine traditional exposition with discussion, demonstration, and exploratory tasks, supported by video materials. Students are required to complete written analyses of authors and topics covered in the course. Final evaluation is based on written exam and coursework.

Introduction to Sound Technology

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars/practical sessions

Form of assessment: exam

Type of exam: practical

Semester: II

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Chief Assistant Professor Dr. Ventsislav Mitsov

Course description:

The course introduces students to the fundamentals of sound technology, with particular focus on film and television sound. Students gain knowledge of the principles of sound, learn how to construct a sound image, and acquire key terminology related to sound production and processing.

Course aims:

- To master the basic principles of sound.
- To acquire practical knowledge in sound work.
- To introduce students to the specific role and function of sound in cinema and television.

Expected learning outcomes:

Students will:

- Understand the essential characteristics of sound.
- Be familiar with different types of sound.
- Know the main 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 medium. Intensity of acoustic waves. Relation between wave parameters and medium properties.
3. Absorption of acoustic waves. (2h)
4. Types of recording systems: digital and analog. Computer-based recording systems. Mac and PC hardware and software applications. (2h)
5. Sound as a physical and psychological phenomenon; analog and digital sound, conversion and compression; sound environment and key sound technology elements. (1h)
6. MIDI studio: hardware features and applications. Components of workstations. Comparative characteristics of mixing consoles. (2h)
7. Sound effects – Transform menu. DirectX filters and their application. (2h)
8. Amplitude effects – modifying the amplitude of sound. (2h)
9. Delay effects – echo processing. (2h)
10. Filters – sound filtering techniques. (2h)

Practical sessions

1. Fieldwork preparation exercises. (5h)
2. Practical work with interior and exterior acoustics. (3h)
3. Compressors, limiters, reverberators, microphones. Mastering and post-production. Structure of the recording process. (5h)
4. Reverberation, sound waves, digital sound processing methods. (5h)
5. Sound editing – Edit menu. (3h)
6. Noise reduction – algorithms for removing noise. (5h)
7. Hard limiting – cutting amplitude above a set threshold. (3h)
8. Sound filtering techniques. (3h)

Course organization and assessment:

Lectures are closely linked with practical tasks, applying different aspects of sound processing. Students are required to complete two practical assignments by the end of the semester.

Introduction to Computer Editing

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 seminar/practical hours

Form of knowledge assessment: Continuous assessment (CA)

Type of examination: Practical

Semester: III

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

Lecturers: Assoc. Prof. Biliana Topalova, PhD; Chief Assist. Prof. Ivan Vladimirov, PhD

Course Description

The course aims to develop students' skills in computer-based editing and to prepare them for independent exploration of new editing software. It introduces fundamental concepts related to editing software, the use of effects, and mastering various editing transitions. Students acquire the essential rules of editing and preparation for working with contemporary digital technologies.

Course Objectives

The academic discipline is designed to:

- Introduce students to the principles, specific features, and potential challenges related to the development of new computer technologies
- Prepare students for professional tasks involving the use of editing software
- Equip students with the skills necessary for future work in film and television

Expected Learning Outcomes

Upon successful completion of the course, students will:

- Acquire knowledge of modern editing software
- Master principles, specific features, and applications of new technologies in working with image and sound
- Develop skills in motion design and animation of visual objects

- Be prepared to work in modern television studios

Course Structure

Lectures

1. Creating L-cuts. Using markers for clip synchronization. Working with different video formats – 3 hours
2. Effects. Camera movement. Motion and animation tools – 3 hours
3. Animating clips with keyframes. Trimming video files – 3 hours
4. Working with video materials of different resolutions on a single timeline – 3 hours
5. Multicamera editing in real time (9 SD sources, 3 HD sources) – 3 hours

Practical Sessions

1. Settings. Transcoding video formats – 5 hours
2. Exercises in clip animation – 5 hours
3. Exercises in motion within the frame – 5 hours
4. Audio settings. Sound levels. Track parameters and values – 5 hours
5. Mixing dialogue. Corrections – 5 hours
6. Exploring new versions of editing software and tools – 5 hours

Course Organization and Assessment

The course involves screenings and analysis of film excerpts and television productions, detailed study of selected episodes, as well as hands-on exploration of new software and innovations in digital image processing. Practical tasks form an integral part of continuous assessment.

Dramaturgy of the Documentary Film

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 seminar/practical hours

Form of knowledge assessment: Examination

Type of examination: Written

Semester: III

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

Lecturer: Chief Assist. Prof. Ivan Vladimirov, PhD

Course Description

The course “Dramaturgy of the Documentary Film” prepares students to analyze the elements of the specific cinematic language of documentary cinema, the expressive means it employs, and the ways in which these are planned during the creation of a screenplay for a documentary film. It provides both theoretical and practical knowledge of the essence of the documentary screenplay and the dramaturgical structure of the completed documentary film.

Course Objectives

The academic discipline is designed to:

- Familiarize students with the main elements that constitute a documentary screenplay

- Introduce students to the specific features of documentary film and its similarities and differences with feature cinema
- Highlight the specificity of the documentary audiovisual product and its intersections with journalism
- Examine the characteristics of documentary storytelling and the role of improvisation in the director's work in documentary cinema

Expected Learning Outcomes

Upon successful completion of the course, students will:

- Acquire knowledge of the main principles underpinning the creation of a documentary film and a television audiovisual product
- Develop aesthetic awareness that enables them to practice as screenwriters and film directors in the field of documentary cinema
- Gain proficiency in using key cinematographic tools to construct a documentary narrative

Course Structure

Lectures

1. Specific features of documentary cinema. The dramaturgy of documentary film – 3 hours
2. The documentary screenplay. From idea to script – 3 hours
3. The screenplay as part of the overall film project. Documentary screenplay formats – 3 hours
4. The semantics of the documentary screenplay. Codes of the documentary script – 3 hours
5. Point of view in the documentary film. Composition. Documentary genres – 3 hours

Practical Sessions

1. Time and place in documentary cinema – 3 hours
2. Film narrative and film action – 3 hours
3. Reality and its reflection in documentary film – 3 hours
4. Plot and story in documentary film – 3 hours
5. Conflict in documentary film – 3 hours
6. The essence of the cinematic image in documentary cinema – 3 hours
7. Building the dramaturgical structure of a documentary portrait – 3 hours
8. Developing a project for a documentary film: script, annotation, synopsis – 3 hours
9. Creating a documentary screenplay on a historical topic – 3 hours
10. Creating a documentary screenplay for a forthcoming event – 3 hours

Course Organization and Assessment

Classroom activities include 15 lecture hours and 30 practical hours.

Out-of-class work includes reading assignments, creative tasks and written exercises, tests related to continuous assessment, preparation for seminars, work with electronic resources, and preparation for the final examination.

Continuous assessment includes attendance at lectures and practical sessions, participation in discussions, preparation of presentations, creative projects and texts, tests, and coursework.

Directing in Popular Science Forms

ECTS credits: 4.5

Weekly workload: 2 lecture hours, 1 seminar/practical hour

Form of knowledge assessment: Continuous assessment (CA)

Type of examination: Practical

Semester: III

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

Lecturers: Assoc. Prof. Irina Kitova, PhD; Chief Assist. Prof. Petar Rusev, PhD

Course Description

The course “Directing in Popular Science Forms” provides students with theoretical and practical knowledge about the nature of popular science cinema, work within similar television formats, and the stages of creating an audiovisual product from the initial idea to its final realization and distribution. At the beginning of the 21st century, as a result of television’s influence, the boundaries between documentary, popular science cinema, and television formats have become increasingly blurred. For this reason, students are expected to gain directing skills applicable both to documentary and to popular science genres and forms.

Course Objectives

The academic discipline is designed to:

- Develop competences in defining the distinctions between documentary and popular science forms
- Develop competences in conducting preliminary thematic research and investigating different sources when developing a project for a popular science film or similar television format
- Develop competences in understanding the structure, content, and form of the popular science audiovisual product and its intersections with cinema or journalism
- Develop competences in the meaningful and effective use of specific directing techniques in the realization of a popular science production
- Develop competences in the specifics of visual storytelling and the role of the director in popular science cinema

Expected Learning Outcomes

Upon successful completion of the course, students will have developed competences to:

1. Understand the principles of constructing a film narrative in popular science cinema or similar audiovisual television products
2. Develop a film project for a popular science film or television format from idea to script
3. Provide visual interpretation of themes and ensure professional realization of such film or television forms
4. Effectively employ cinematographic tools to create a high-quality audiovisual product
5. Realize popular science film or television projects independently and within a creative team

Course Structure

Lectures

1. Specifics of popular science cinema. Types. Classification by subject matter. Relations to other documentary forms – 3 hours
2. Science as the foundation of modern civilization – 4 hours
3. Intersections between art and science. Film and television in the global era. The influence of television on genre blending in cinema – 3 hours
4. Adapting scientific and popular topics for audiences of different ages and interests. Structural approaches – 3 hours
5. Directing the popular science film – 3 hours
6. Specifics of the popular science screenplay. The role of the director in popular science films. Staging specifics – 3 hours
7. Directing popular science cinema as “the other” film. The audience and distribution – 3 hours
8. The ethnographic film. Reconstructions, interludes, use of archival material – 3 hours
9. Films about animals, plants, the micro- and macrocosmos – 3 hours
10. Films interpreting scientific information. Specifics of sound in popular science cinema. Voice-over and commentary – 2 hours

Practical Sessions

1. Analysis of popular science films and television forms – 5 hours
2. Researching scientific sources and developing concepts for visual representation – 5 hours
3. Developing a creative project for a popular science film – 5 hours

Course Organization and Assessment

The course combines lectures and practical sessions with analyses of film and television works, script exercises, and analysis of images and photographs. The lectures aim to familiarize students with the main principles and specific features of documentary and popular science forms. Students acquire knowledge of the elements that structure the documentary film, develop understanding of the specifics of documentary cinema and television genres, and gain awareness of the director’s creative role at the various stages of filmmaking. Practical exercises aim to apply the acquired knowledge by engaging students in the full cycle of creating a documentary or popular science film project.

Introduction to the Composition of the Photographic Image

ECTS credits: 4.5

Weekly workload: 2 lecture hours, 1 seminar/practical hour

Form of knowledge assessment: Examination

Type of examination: Practical

Semester: III

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

Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course Description

Cinema and later television emerged from a well-developed photographic tradition that had matured in its full artistic meaning over time. As photography is considered one of the

predecessors of these two visual arts, film schools traditionally begin with training in the visual and artistic values of photography. Photography proves to be methodologically suitable mainly because of its “static” character, which allows for detailed mastery of expressive means. In practical classes, students can implement photographic exercises in an accessible way and then analyze their individual creative vision. Through this analytical process, corrections are introduced to achieve a complete photographic artistic image.

Course Objectives

The academic discipline aims to:

- Master the expressive means of the profession through the methods of photography
- Develop the ability to realize one’s own photographic projects
- Develop skills for analyzing the expressive means of photography and cinematography – composition, light, and color
- Cultivate abilities to analyze and evaluate photographic works
- Facilitate the transition from static to “kinetic” image in cinema and television

Expected Learning Outcomes

Students will master photographic techniques and be able to create their own photographic projects. By realizing these practical tasks, they will reinforce and apply theoretical knowledge, gradually achieving artistic and technical competence in photographic composition.

Course Structure

Lectures

1. Photography as a distinct field of visual creativity. Its relation to television and cinema. The birth of photography – 3 hours
2. Photographic technology. Lenses and cameras – types and functions – 3 hours
3. The photographic image and the language of photography. Determining and measuring exposure
4. Variety of genres in photography – 3 hours
5. New trends in the technological development of photography
6. Electronic photography. Digital image. Computer processing of photographic images
7. Principles of digital photography – 4 hours
8. Specifics of digital cameras. Image storage and memory devices. Choosing a camera – 3 hours
9. Principles of composition: expressiveness and conciseness. Perception of space in the frame and object form. Open and closed composition. Symmetry and asymmetry – 3 hours
10. Organizing and framing the artistic image – 4 hours
11. Viewpoint and camera position. Visual and semantic center of the frame. Image scale. Frontal and diagonal composition. Unity and indivisibility of composition. Balance and rhythm – 4 hours

Practical Sessions

1. Portraits in natural light – emotion, state, and psychology of the portrait in sunny and cloudy weather – 3 hours

2. Landscape photography – moods and atmospheres in nature – 2 hours
3. Still life – object composition in natural or interior settings combined with specific light–tonal solutions – 2 hours
4. Architectural photography – exterior or interior – 2 hours
5. Portrait and object – 3 hours
6. Photographs on the theme of social observation – 3 hours

Course Organization and Assessment

The course is carried out through lectures, analyses of film and television works, script-related exercises, and analysis of images and photographs. The purpose of the lectures is not only to introduce the basic concepts of photographic composition but also to ensure their correct and creative application in various narrative, documentary, and television forms. Practical exercises are designed to complement and apply acquired knowledge by engaging students in analyses of texts, artworks, and photographs, developing photo-stories, and applying the fundamental principles of visual language to construct cinematic action.

Technology of Video Editing

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 seminar/practical hours

Form of knowledge assessment: Continuous assessment

Type of examination: Practical

Semester: III

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

Lecturer: Assoc. Prof. Bilyana Topalova, PhD

Course Description

The course in *Technology of Video Editing* introduces students to the use of modern technical means and contemporary technologies in television production. It examines the fundamental concepts related to video editing technology, which is a central part of television production and represents the final stage of the creative process.

Course Objectives

The academic discipline aims to:

- Introduce students to the principles, specifics, and possible problems related to the television signal and the types of editing suites
- Prepare students for independent work in television post-production
- Equip students with the skills necessary for future work in television programming

Expected Learning Outcomes

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

- Acquire knowledge of television post-production workflows
- Master the methods of creating various text inserts and titles using a production switcher
- Process video signals and frames digitally

Course Structure

Lectures

1. Videotape. Video recording. Technology of video recording
2. Control and synchronization signals. Types of video recorders and their role in the editing suite – 3 hours
3. Technological requirements for video recording intended for editing. Technological signals. Editing with dissolves and special effects using digital and analog effects generators – 3 hours
4. Types of editing suites. Block diagram of an editing suite with two recorders and a sound mixer. Workflow – 3 hours
5. Types of editing in a post-production suite. Automatic editing based on a pre-created EDL. Video rehearsal and preparation of an editing plan – 3 hours
6. Digital video formats. Video standards – 3 hours

Practical Sessions

1. Video signal. Audio tracks and their use. Time code – 3 hours
2. Post-production editing suite – 3 hours
3. Editing with dissolves and special effects using digital and analog effects generators – 3 hours
4. Audio mixing consoles – 3 hours
5. Double exposure, blue box (chroma key, luminance key, linear key). Rules for transitions between shots. Digital effects generator – 3 hours

Course Organization and Assessment

The course is implemented through lectures, analyses of film and television works, script-based tasks, and the analysis of images and photographs. The lectures aim to provide students with the fundamental principles and specifics of working with narrative forms, enabling them to acquire skills and knowledge about the elements of feature film construction and the particularities of both cinematic and television storytelling. Practical exercises are designed to complement and apply this knowledge through editing tasks such as narrative sequences, film transitions, and working with dialogue and sound.

Cinematographic Equipment and Technology

ECTS credits: 4.5

Weekly workload: 2 lecture hours, 1 practical/seminar hour

Form of knowledge assessment: Examination

Type of examination: Practical

Semester: III

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

Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course Description

The course introduces students to cinematographic equipment and accessories such as camera supports, camera stabilization systems, operator transport devices, and additional equipment assisting the cinematographer's work. On a practical level, students acquire the knowledge necessary to ensure the efficient and economically justified provision of film or television

productions with appropriately selected and configured equipment. Emphasis is also placed on the legal aspects of using both rented and owned technical resources.

Course Objectives

The academic discipline aims to:

- Provide students with a broad knowledge base and practical skills in handling cinematographic equipment
- Familiarize them with the specifics of modern filming technology
- Train them to apply technical devices across different types of film and television productions

Expected Learning Outcomes

Upon completion of the course, students are expected to:

- Acquire the necessary skills for the practical realization of artistic images through the use of cinematographic equipment
- Master the use of camera accessories and operator devices
- Apply modern filming equipment in different genres and production contexts
- Gain proficiency in color temperature balancing and light metering (exposure)

Course Structure

Lectures

1. Psychophysical effect of film image perception. The principle of perceiving individual frames as continuous motion. Principle of operation of the film camera – 3 hours
2. Camera – basic construction. Types of lenses. Specifics in documentary vs. feature filmmaking – 3 hours
3. Lenses: classification by focal length, back focal distance, and mount types (P, PL, BNCR). Zoom lenses. Spatial and depth perspective – 3 hours
4. Influence of focal length, aperture, and subject distance on depth of field. Creative applications and special optical effects – 3 hours
5. Film formats as a creative element. Types, evolution, and reasons for their development. Participation effect – 3 hours
6. Selection of filters. Color temperature balance and exposure metering – 3 hours
7. Zoom lenses ANGÉNIEUX and COOKE VAROTAL – characteristics – 3 hours
8. Camera accessories: tripods and tripod heads – 3 hours
9. Follow Focus, memory cards, tripod, stingers, reflectors, flags, generator, lighting gels, dolly – 3 hours
10. Steadicam and gimbal systems. Dramaturgical expression of movement within the frame and compositional solutions – 3 hours
11. Operator transport: cranes, dollies, tracks. Shooting from moving vehicles. Platforms. Safety rules and procedures – 3 hours

Practical Sessions

1. Assembling the camera with shooting lenses – 3 hours
2. Selection of filters. Color temperature balancing and exposure metering. Shooting a short study – 3 hours

3. Optics: testing and adjustment. Working with a collimator. Shooting a short study – 3 hours
4. Practical training with gimbal systems. Shooting a short study – 3 hours
5. Shooting a short study with different optical setups – 3 hours

Course Organization and Assessment

Lectures are combined with practical sessions in the television studio, involving the use of different types of shooting equipment, camera movements, and exposure measurement. Students are required to complete two practical assignments as part of the course evaluation.

Fundamentals of Film Production

ECTS credits: 3.0

Weekly workload: 1 lecture hour, 1 practical/seminar hour

Form of knowledge assessment: Examination

Type of examination: Written

Semester: III

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

Lecturer: Chief Assistant Professor Ivo Nikolov, PhD

Course Description

The course introduces students to the complex issues of organization, financing, and realization of audiovisual production in the context of technological evolution, the boom of new media, dynamic social transformations, and the development of communication practices. It explores the fundamental concepts related to the producer's responsibility for the overall implementation of a project and for ensuring the best possible distribution of the audiovisual product. Students become familiar with different models of organizing film and television production, including the preparation of production schedules and budgets.

Course Objectives

The academic discipline aims to:

- Introduce students to the principles, specific features, and challenges of film and television production
- Prepare students for effective teamwork in film and television environments

Expected Learning Outcomes

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

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

Course Structure

Lectures

1. Film production at the threshold of the 21st century – new technologies and global dimensions – 3 hours
2. Audiovisual production as a tool of influence and a source of new elites. Audiovisual production and the media – emerging challenges – 3 hours
3. The producer's status within the institutional system of audiovisual production – 3 hours
4. The producer as a generator of positive social processes. Producer's role in team communication – 3 hours
5. Main sources of financing. The production schedule as a fundamental tool for planning. Types of budgets – 3 hours

Practical Sessions

1. Producer's role in managing communications in the context of new information technologies – 2 hours
2. The audiovisual elite as communicators of lifestyles and models of consumption – 2 hours
3. Production practices in Bulgarian National Television (BNT). The producer as an innovator – 2 hours
4. The producer as selector of the production team – 2 hours
5. The producer as a member of the audiovisual elite – 3 hours
6. Producer's role in managing organizational communications – 2 hours
7. Budgeting an audiovisual project – planning and calculating all production expenses – 3 hours
8. Techniques and technologies for preparing a real production budget – 2 hours

Course Organization and Assessment

The course is delivered through lectures supported by reproductions, documentary and feature film screenings. Students are assigned both individual and team tasks outside the classroom, including the preparation of production budgets for different types of films.

Working with Microphones

ECTS credits: 3.0

Weekly workload: 1 lecture hour, 1 practical/seminar hour

Form of knowledge assessment: Examination

Type of examination: Practical

Semester: III

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Dr. Margarit Rusev

Course Description

The course introduces students to the main characteristics of microphones, their types, and the basic requirements for handling microphones both on location and in post-production.

Course Objectives

The academic discipline aims to:

- Familiarize students with different types of microphones
- Develop an understanding of microphone characteristics
- Provide practical skills in working with microphones both in the studio and in field recording environments

Course Structure

Lectures

1. Spectral composition of the acoustic signal. Electroacoustic transducers: generator and motor types. Microphones. Parameters of microphones – 2 hours
2. Microphone characteristics. Frequency response – 2 hours
3. Nominal sensitivity, characteristic sensitivity, directivity patterns – 3 hours
4. Types of microphones according to directivity: omnidirectional, unidirectional, bidirectional – 3 hours
5. Dynamic and condenser microphones. Electrostatic (condenser) microphones – 3 hours
6. Basic principles of microphone usage. Interaction of multiple microphones. The “3:1 rule.” Combined microphones for stage use. Wind interference – 2 hours
7. Wireless microphone system Sennheiser EW135-G2 with handheld transmitter. Wireless microphone system Sennheiser EW 122 – 2 hours
8. Wireless microphone system Sennheiser EW-152 Headset – 2 hours

Practical Sessions

- Stereophonic microphones – 2 hours
- Amplitude-frequency characteristics of electroacoustic transduction – 3 hours
- Omnidirectional and cardioid microphones – 4 hours
- Hypercardioid and supercardioid microphones – 3 hours
- Electrical aspects of microphones – 2 hours

Course Organization and Assessment

Lectures and practical sessions are focused on mastering the technical parameters of microphone work and applying them across different fiction and documentary forms.

The extracurricular workload (60 hours) includes working with literature, independent projects on the sound design of a film, a written analysis of a cinematic work, and a practical task involving microphone operation.

History of Bulgarian Cinema

ECTS credits: 3.0

Weekly workload: 1 lecture hour, 1 seminar/practical hour

Form of knowledge assessment: Continuous assessment

Type of examination: Written

Semester: III

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

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

Course Description

The course provides students with essential knowledge of the history of Bulgarian cinema, expanding and enriching their general and specifically cinematic culture. It examines the beginnings of cinema in Bulgaria, the key stages in the development of film production, and the works and authors that have become emblematic of national cinema.

Course Objectives

The academic discipline aims to:

- Introduce the stages of development in Bulgarian cinema
- Familiarize students with landmark works of Bulgarian cinema
- Present the main genres in Bulgarian cinema

Expected Learning Outcomes

Upon completion of the course, students should:

- Possess knowledge of the historical development of Bulgarian cinema
- Recognize landmark works of classical Bulgarian cinema
- Identify the styles of renowned Bulgarian directors

Course Structure

Lectures

1. First films in Bulgaria. Pioneers of Bulgarian cinema: Vasil Gendov, Boris Grezhov. Films, themes, and plots – 2 hours
2. The year 1946 – the first law on cinematography. Zahari Zhandov and his films based on classical works – 1 hour
3. Development of genres. Bulgarian comedy. New names in Bulgarian cinema – 2 hours
4. Children's cinema. Bulgarian cinema in the 1960s–1980s – 2 hours
5. Establishment of Boyana Film Studios in 1962. Directors from the first period of the studios. Films and themes – 2 hours
6. The flourishing of Bulgarian cinema. Landmark works and authors. Awards and international recognition – 2 hours
7. Themes and movements in Bulgarian cinema. Authors and works during its heyday – 2 hours
8. Bulgarian cinema in the 1990s and the beginning of the new century – 2 hours
9. Bulgarian cinema on the eve of the new millennium. The historical changes of 1989 and their impact on national film production – 2 hours
10. Contemporary Bulgarian cinema in the context of European cinema. New names, styles, and themes – 1 hour
11. Television series as a component of contemporary Bulgarian cinema – 1 hour

Practical Sessions

1. Film analysis: *The Unknown Soldier's Patent Leather Shoes* (1979), R. Valchanov – 3 hours
2. Film analysis: *The Peach Thief* (1964), V. Radev – 3 hours
3. Film analysis: *Matriarchy* (1977), Lyudmil Kirkov – 3 hours

4. Film analysis: *The Penlevé Case* (1968), based on Svoboda Bachvarova, dir. G. Stoyanov – 2 hours
5. Film analysis: *Villa Zone* (1975), E. Zakhariiev – 3 hours

Course Organization and Assessment

Lectures and practical sessions focus on understanding the tendencies in the development of Bulgarian cinema. The course includes screenings of landmark works, analysis of selected excerpts, discussions on current works of fiction, documentary, and television cinema, as well as meetings with prominent authors—playwrights, directors, and cinematographers. Two written assignments are required at the end of the semester.

Film Terminology

ECTS credits: 3.0

Weekly workload: 1 lecture hour, 1 seminar/practical hour

Form of knowledge assessment: Examination

Type of examination: Written

Semester: III

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

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

Course Description

The course is focused primarily on cinematographic terminology, while also serving as a general introduction to essential film terminology that every professional in the film industry should know. English equivalents of the terms are presented, providing the necessary knowledge for working in film production in an international context.

Course Objectives

The academic discipline aims to:

- Provide students with knowledge and mastery of professional film terminology.

Course Structure

Lectures

1. Terminology related to film shooting – 7 hours
2. Terminology related to film structure – 5 hours
3. Fundamental terms for storytelling – 3 hours

Practical Sessions

1. On-set work with the use of professional terminology – 5 hours
2. Script work using film terminology in English – 5 hours
3. Work in a TV studio – mastering terminology during pre-production and shooting – 5 hours

Course Organization and Assessment

Lectures and practical sessions focus on acquiring terminology used at different stages of film production. Extracurricular workload includes working with specialized literature and independent study. The final examination is in the form of a written test.

Fundamentals of Computer Editing

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 seminar/practical hours

Form of knowledge assessment: Examination

Type of examination: Practical

Semester: IV

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

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

Course Description

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

Course Objectives

The academic discipline aims to:

- Introduce students to the use of different editing tools
- Prepare students for the integration and compatibility of editing software programs
- Equip students with skills for creating attractive and widely applicable video products

Expected Learning Outcomes

Upon completion of the course, students will:

- Have deepened their knowledge acquired in the first part of editing studies
- Be able to apply principles such as working with alpha channels and color transformations
- Be capable of creating trailers for films, books, and presentations

Course Content

Lectures

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

Practical Sessions

1. Practical exercises with the use of alpha channels – 5 hours

2. Practical exercises with chroma key (Blue Screen) – 5 hours
3. Practical exercises with Multicam editing – 5 hours
4. Creation of a book trailer – 5 hours
5. Creation of a video essay, podcast, or vlog – 5 hours
6. Practical exercises with audio filters – 5 hours
7. Practical exercises with sound mixing – 5 hours

Course Organization and Assessment

The course involves screenings and analyses of film excerpts, television programs, and individual episodes. Students explore new editing software, study recent innovations in computer-based image processing, and apply them in practical creative assignments.

Television Directing

ECTS credits: 4.5

Weekly workload: 2 lecture hours, 1 seminar/practical hour

Form of knowledge assessment: Examination

Type of examination: Practical

Semester: IV

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

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

Course Description

The course in *Television Directing* covers the specifics of different television genres and formats. It examines the conception and purpose of a TV program, the process of selecting a host, and the relationship between director, editor, host, and production designer. Special focus is placed on live broadcast directing, types of television productions, and the specifics of studio or outside broadcast work using a multi-camera approach. The course also highlights teamwork, the collaboration between the director and the vision mixer, as well as professional standards in television production.

Course Objectives

The academic discipline aims to:

- Develop competences for the director's role in television production
- Develop competences for understanding television genres and formats
- Develop competences for applying professional standards in television directing

Expected Learning Outcomes

Upon completion of the course, students will:

- Understand the similarities and differences between directing in cinema and television
- Acquire knowledge of the specific professional standards and expressive means of television
- Be able to analyze and apply the main television genres, forms, and formats

Course Content

Lectures

1. Specifics of television directing in different genres and formats – 3 hours
2. Types of television programs – 3 hours
3. Similarities and differences between directing for television films and cinema. Main rules of directing television films – 4 hours
4. Relationship between director, editor, host, and production designer. Selection of the host – 3 hours
5. Directing live broadcasts. Types of television stations and productions – 3 hours
6. Directing in studio and outside broadcast using multi-camera methods. Collaboration between director and vision mixer – 4 hours
7. Combining cinematic and television genres and formats within a single production – 3 hours
8. Specifics of directing various types of TV programs requiring different organizational and creative approaches – 3 hours
9. Building the concept and purpose of a television program – 4 hours

Practical Sessions

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

Course Organization and Assessment

Teaching is carried out through lectures, practical sessions, and teamwork. Students are required to complete individual and group assignments such as developing a directing concept for a student television program (on a competitive basis), conducting auditions for program hosts, and filming a pilot TV program as part of the course.

Fundamentals of Photographic Composition

ECTS credits: 4.5

Weekly workload: 2 lecture hours, 1 seminar/practical hour

Form of knowledge assessment: Examination

Type of examination: Practical

Semester: IV

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

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Description

The course combines theoretical training with practical exercises, allowing students to work in detail and systematically on image composition, lighting, tonal balance, and color decisions in the photographic frame. In practice, *Fundamentals of Photographic Composition* serves as an introduction to the craft of directing.

Mastering compositional principles through photography provides future professionals with skills applicable not only in cinema and television but also in other fields such as advertising photography, scientific, and applied photography.

Course Objectives

The academic discipline aims to:

- Develop skills in applying expressive means of the profession through photographic methods
- Form the ability to execute individual photographic projects
- Cultivate analytical skills in understanding photography and cinematographic craft – composition, light, and color
- Develop the ability to evaluate and critique photographic works
- Support the transition from static to “kinetic” imagery in cinema and television

Expected Learning Outcomes

Upon successful completion of the course, students will:

- Master photographic techniques and be able to create individual photographic projects
- Apply theoretical knowledge through practical assignments
- Develop both technical proficiency and creative sensibility in photographic composition

Course Content

Lectures

1. Organizing and framing the artistic image – 4 hours
2. Light and lighting in artistic photography – 4 hours
3. Tonal structure of the frame and tonal relationships – 4 hours
4. Portrait photography – 4 hours
5. Methodology of outdoor photography – 4 hours
6. Post-production of the image on computer. Contemporary photography – documentary and artistic expression – 5 hours
7. Contemporary photography – documentary and artistic expression – 5 hours

Practical Sessions

1. Contemporary photographic techniques – 3 hours
2. Tonal structure of the frame and tonal relationships – 2 hours
3. Light and lighting in artistic photography – 2 hours
4. Applying mobility and speed in photography – 2 hours
5. Photography techniques across different genres – 3 hours
6. Post-production of the image on computer – 3 hours

Course Organization and Assessment

Teaching is conducted through lectures, analyses of film and television works, study of texts, and analysis of paintings and photographs. The aim is not only to acquire basic concepts of composition but also to apply them with creativity in fiction, documentary, and television formats.

Practical exercises reinforce theoretical knowledge through analyses, storyboarding, photographic storytelling, and exercises in constructing action using the fundamental principles of visual language.

Dramaturgy of Television Forms

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 seminar/practical hours

Form of knowledge assessment: Examination

Type of examination: Written

Semester: IV

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

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

Course Description

The course provides students with both theoretical and practical knowledge of the essence of television forms – news, reality formats, shows, etc., and the stages of developing a dramaturgical text, from concept to completed literary script. The training also covers the transformation of the script into a finished screen production.

Course Objectives

The discipline aims to:

- Provide an understanding of the specific features of the dramaturgy of television forms
- Explore the genre characteristics of television formats
- Apply knowledge to the creation of new TV formats

Course Content

Lectures

1. Television genres – types and specifics – 2 hours
2. Challenges of the television format and its dramaturgical basis – 3 hours
3. Artistic genres – television theatre and television drama; sound as part of the visual composition; the documentary nature of television – 3 hours
4. Communication with the television audience – rules, tools, and narrative techniques within the concept of “television format” – 3 hours
5. Sequential modeling of pre-defined audience reactions as the basis of dramaturgical structure – 2 hours
6. The television format as a dynamic system of multilevel codes, beyond its concrete subject matter – 2 hours

Practical Sessions

1. Seminar: “The essence and main principles of the TV script” – 4 hours
2. Creating a script for a TV genre – 4 hours
3. Composition: exposition, conflict, complication, climax, resolution, ending – 4 hours
4. Interior and exterior in television genres – 4 hours
5. Specifics of television language at expressive and narrative levels – 4 hours
6. Development of a television format – 6 hours
7. Production of a television game show – 4 hours

Course Organization and Assessment

The course includes 15 lecture hours and 30 hours of practical training. Lectures introduce the realities of cinema and television, highlighting the specific features of the two media and their audiovisual products, with analysis of both successful and unsuccessful cases.

Practical tasks are based on the lecture material and include scriptwriting, TV project development, program design projects, and the realization of television formats.

Students are also engaged in 60 hours of independent work focused on preparing projects and productions for the practical classes.

Computer Formats

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 seminar/practical hours

Form of knowledge assessment: Continuous assessment

Type of examination: Practical

Semester: IV

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 various digital graphic, video, and audio formats. It provides the foundation necessary for working with contemporary techniques and technologies, training students to evaluate specific situations and determine the most appropriate digital format to use.

Course Objectives

The discipline aims to:

- Introduce students to the principles, features, and structure of digital formats
- Develop the ability to compare different digital formats
- Train students to apply and operate with the specifics of digital formats

Expected Learning Outcomes

By the end of the course, students will:

- Acquire knowledge of the key components of digital graphic, audio, and video formats
- Be able to use different computer programs supporting specific digital formats
- Apply professional terminology in their work

Course Content

Lectures

1. Types of video encoding and compression. Containers – AVI, QuickTime MOV, MPEG – 2 hours
2. Application of container files for merging and identifying different data types – 2 hours

3. Image file formats: Joint Photographic Experts Group (JPEG or JPG), Graphics Interchange Format (GIF), Scalable Vector Graphics (SVG), Portable Network Graphics (PNG), Tagged Image File Format (TIFF or TIF) – 2 hours
4. Video file formats – 3 hours
5. Audio file formats: MPEG-4 Audio (M4A), MPEG Layer Audio 3 (MP3), Waveform Audio File Format (WAV) – 2 hours
6. MP4 files encoded with H.264 video and AAC audio – 2 hours
7. MP4 (Moving Picture Experts Group) as a multimedia container format – 2 hours
8. Software and hardware implementations of video compression/decompression; use of specific compression formats – 3 hours

Practical Sessions

1. The modern user and new demands in the field of formats – 6 hours
2. Digital formats, encoding, recording – 6 hours
3. Uncompressed video parameters. Compressed video: file/stream formats such as MPEG-2 Part 2, MPEG-4 Part 2, H.264 (MPEG-4 Part 10), Theora, Dirac, RealVideo RV40, VP8 – 6 hours
4. Digital formats for different end-use requirements: export and conversion – 6 hours
5. Archiving – 6 hours

Course Organization and Assessment

Lectures provide an overview of different digital formats and their applications. Independent tasks and tests are designed to consolidate and expand student knowledge regarding the application, specificity, and processing of various formats.

Contemporary Photography

ECTS credits: 4.5

Weekly workload: 2 lecture hours, 1 seminar/practical hour

Form of knowledge assessment: Examination

Type of examination: Practical

Semester: IV

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

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Description

The course *Contemporary Photography* encourages students to perceive the surrounding environment in an artistic and unconventional way, while at the same time introducing them to new creative and technological developments in photography. The discipline includes in-depth analysis and clarification of the principles and features of digital photography, the types of cameras and their requirements, as well as catalog data and major producers.

Course Objectives

The discipline aims to:

- Provide fundamental knowledge on the contemporary application of digital technologies in photography

- Compare and contextualize contemporary photography among other visual arts such as cinema, television, and theatre
- Develop skills in different photographic genres

Expected Learning Outcomes

Students will:

- Gain knowledge of digital photography principles, technologies, and genres
- Understand the relationship between photography as art and documentation
- Acquire practical skills in artistic, journalistic, fashion, advertising, and portrait photography

Course Content

Lectures

1. Contemporary photography – distancing from traditional styles – 1 hour
2. Creating photographic images with analog and digital cameras – 2 hours
3. Development of photographic equipment and its impact on artistic genres – 2 hours
4. Principles of digital photography. Differences from conventional photography. Advantages and disadvantages – 2 hours
5. Photography as art or as an indexical/documentary image. Subject and form in contemporary photography. Avant-garde photography – 3 hours
6. Photography as both documentary and artistic expression: contemporary photojournalism and sports photography – 4 hours
7. The work of leading contemporary photographers as a perspective on today's world – 2 hours
8. Trends in 21st-century photography determined by digital technology and societal development – 3 hours
9. Transformation of light into digitally stored impulses. Recording and standards – 2 hours
10. Key characteristics of digital photography: color reproduction, resolution, image stability, operability, and cost – 2 hours

Practical Sessions

1. Software: Capture One, Lightroom, Photoshop – capabilities – 1 hour
2. Digital photography and public life. Professional photojournalism. Case studies of global photo agencies – 2 hours
3. Fashion photography. Works of Erwin Blumenfeld and Lillian Bassman – analysis – 2 hours
4. Advertising photography. Works of Irving Penn and Eugenio Recuenco – analysis. Influencers in photography – 2 hours
5. Portrait photography. Works of Man Ray, René Perl, and Richard Avedon – analysis – 2 hours
6. Overview of prominent Bulgarian photographers: Stanka Tsankova-Usha, Alexander Nishkov, Kalin Ruychev, Temelko Temelkov, etc. – 2 hours
7. New trends in digital photography – 2 hours
8. Photography in outdoor and studio settings – 2 hours

Course Organization and Assessment

The course involves lectures, photo analysis, discussions, and debates, supported by tests. Out-of-class work includes studying literature, independent assignments on specific elements of photographic practice, and written analyses.

For the final exam, students are required to complete and present pre-assigned photographic tasks.

Multi-Camera Production

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 practical hours

Form of knowledge assessment: Current assessment

Type of examination: Practical

Semester: IV

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

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Description

The course introduces students to the principles and specifics of multi-camera production. It focuses on the use of the director's control room, live broadcasting, and studio production. The training covers the fundamental methods of multi-camera shooting and editing applied in television productions such as talk shows, magazine programs, and concerts.

The multi-camera setup (multicam) is a method of film and video production in which several cameras (film or professional video cameras) record or broadcast a scene simultaneously.

Course Objectives

The discipline aims to:

- Introduce students to the principles of multi-camera shooting
- Prepare them for work as vision mixers/directors in the control room
- Develop the ability to work with visual and sound expressive tools in multi-camera setups
- Prepare students for professional work in television production

Expected Learning Outcomes

Upon completion of the course students will:

- Have acquired knowledge of working with more than one camera
- Be able to work in television both in live and recorded productions
- Be trained to operate as control room directors
- Be familiar with the main television formats where multi-camera editing is applied

Course Content

Lectures

1. Principles of multi-camera shooting. Multi-angle storytelling – 3 hours
2. Strategic use of multiple cameras to capture different aspects of the action. Central camera placement logistics – 3 hours
3. Dynamic camera movement: cranes, dollies, drones for wide and smooth shots – 3 hours
4. Split-screen composition: showing multiple camera angles simultaneously – 3 hours
5. Key tools: Remote camera control, monitoring and playback, video switchers and mixers (e.g., Blackmagic Design ATEM Mini, vMix, OBS Studio) – 3 hours

Practical Sessions

1. Creating smooth and visually coherent transitions between camera angles – 3 hours
2. Picture-in-Picture (PiP) overlays – 3 hours
3. Displaying multiple camera angles within the main frame – 3 hours
4. Common mistakes in multi-camera recording – 4 hours
5. Advantages and disadvantages of multi-camera techniques – 3 hours
6. Talk shows and public affairs programs – 3 hours
7. Music productions, political talk shows, youth and entertainment programs – 3 hours
8. Ballet, chamber concerts, symphony orchestra – specifics of instruments and framing choices – 4 hours
9. Reality formats and folklore productions – live broadcasting and recording – 3 hours
10. Musical phrasing and appropriate choice of framing – 4 hours
11. The role and significance of the audience in multi-camera production – 2 hours

Course Organization and Assessment

The course combines lectures with practical studio work, including:

- Analysis of television programs
 - Storyboard creation
 - Designing camera placement schemes
- Practical sessions apply knowledge from directing, cinematography, and editing courses.
- Students independently complete short exercises demonstrating different applications of multi-camera production.
- The final grade is based on teamwork and a practical semester assignment carried out in a television studio.

Television Journalism

ECTS credits: 4.5

Weekly workload: 1 lecture hour, 2 practical hours

Form of knowledge assessment: Examination

Type of examination: Written

Semester: IV

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

Lecturer: —

Course Description

The course provides a broad spectrum of knowledge introducing students to the main television formats – surveys, interviews, news, fact analysis, and their TV coverage. It also covers basic knowledge of personality psychology and communication, analytical and synthetic thinking, and the techniques for carrying out different television tasks.

Students acquire skills in editing techniques, mastering the rules specific to journalistic forms in television.

Course Objectives

The discipline aims to:

- Introduce students to the principles, specifics, and potential challenges in the development of television formats and programs
- Prepare students for independent work with interviews and surveys
- Train students for future work in news broadcasts and current affairs programs

Expected Learning Outcomes

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

- Understand the basic concepts related to informational programs
- Apply the principles, specifics, and practices of interviews, surveys, and current affairs journalism
- Develop skills relevant to working as vision mixers/directors in television journalism contexts

Course Content

Lectures

1. Informational functions of television. Formation of public opinion. Cultural and educational functions. Critical and control functions. Entertainment, educational, socializing, leadership, and integrative functions – 2 hours
2. Television news. The television report. The television interview and survey. Television discussions – 2 hours
3. Journalism and society. Trends in journalism and society. Journalistic language: clarity, barriers, manipulation – 2 hours
4. Lighting. Televisual appeal. On-camera behavior. Personal qualities of the journalist – 2 hours
5. Object: unity of place, time, and action. Word and semantic content. The role of detail – 2 hours
6. Questions as the main tool for gathering and extracting information. Stylistic techniques in designing, conducting, and delivering the narrative – 3 hours
7. Idea and theme. “I” and “You” forms. Story within a story. Composition, form, genre models, and technologies – 2 hours

Practical Sessions

1. Filming and editing a survey – 5 hours
2. Filming and editing an interview – 5 hours
3. Filming and editing a report – 5 hours

4. Filming and editing a discussion – 5 hours
5. Filming and editing a live broadcast – 5 hours
6. Scriptwriting for a reality format: topics and participants – 5 hours

Course Organization and Assessment

The course makes use of film excerpts, TV programs, episode analyses, and the development of partial scripts.

The final grade is based on two practical assignments completed during the semester.

Musical Scoring

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: examination

Type of examination: 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, as well as the principles of original composition. It aims to develop in students the ability to select and construct the musical dramaturgy of a film. The course familiarizes students with musical terminology, techniques, and stylistic approaches, while building the necessary musical culture to support their future creative practice.

Course Objectives

The course seeks to enable students to:

- Master the specific features of musical scoring in various cinematic and television forms.
- Understand the genre-specific characteristics of musical scoring.
- Acquire knowledge of the technologies involved in musical scoring.

Expected Learning Outcomes

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

- Work with a variety of musical genres.
- Collaborate effectively with a musical score designer.
- Select appropriate music for different types of films.

Course Structure

Lectures (15 hours)

1. Polyphony: principles and techniques – 3 hrs
2. Major musical styles and periods: pre-classicism, classicism, romanticism, contemporary music – 3 hrs
3. The light genre in music: dance, popular music, jazz, etc. – 3 hrs
4. Musical forms: motif, phrase, theme, cyclic works – 3 hrs
5. Music as abstraction: emotionality, atmosphere, musical dramaturgy, leitmotif, theme **and its variations – 3 hrs**

Seminars / Practical Sessions (30 hours)

1. Listening to 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

Independent Work (90 hours)

- Sound design of a film excerpt.
- Selection of music for a film excerpt.
- Developing a concept and selecting music for a feature or documentary film.
- Written analysis of the musical solutions in a film production.

Assessment

Evaluation is based on:

- Participation in seminars and listening sessions.
- Independent assignments (music selection and scoring of excerpts).
- Practical examination: development of a concept and selection of music for a film segment.

History of Music

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: continuous assessment (CA)

Type of examination: written

Semester: II

Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Sc. Ivanka Vlaeva

Course Description

The course *History of Music* is designed to provide students with knowledge and practical skills related to the development of music across different historical epochs, progressing from general cultural trends to specific individual manifestations. Its purpose is to acquaint students with the distinctive features of significant processes and phenomena within the context of broader cultural developments.

Course Objectives

The course aims to contribute to the professional growth of students in accordance with their qualification profile and to develop fundamental knowledge and competences in the field of music history. These skills are necessary for building a multifaceted musical culture and for the formation of solid performance abilities.

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. They will be able to recognize stylistic traits and genres, identify individual performing styles and notable musical achievements, and compare different musical phenomena and processes. They will also gain skills for active listening and analysis of musical material relevant to their professional training, as well as the ability to identify and critically use appropriate information sources.

Course Content

Lectures cover the following topics: musical cultures of the world; music in ancient civilizations; medieval musical culture; the characteristics and historical significance of Byzantine and Slavic musical culture, alongside the traditions of Western Europe; Renaissance music culture, its stages, centers, genres, and composers; music of the seventeenth and early eighteenth centuries; general issues of the epoch, including the development of opera in Italy, France, England, and Germany, and instrumental genres such as organ, keyboard, violin, and chamber music; music of the Enlightenment in the late eighteenth and early nineteenth century; musical culture of the nineteenth century and the aesthetics of Romanticism; the creation of national schools of music and the achievements of their composers; genres of the period including musical theatre, symphonic and chamber music; twentieth-century music, its periodization, national schools, genres, and stylistic tendencies.

Seminars focus on the following: musical cultures of the world, ancient musical practices, medieval traditions such as early polyphony and the works of troubadours, trouvères, and minnesingers, Renaissance schools and genres, music of the seventeenth and early eighteenth centuries with examples from Handel (*Water Music*, *Messiah*) and Bach (*St. Matthew Passion*), the Viennese Classical School, the music of the Romantic era, and an overview and periodization of twentieth-century music.

Organization and Assessment

The course is organized through lectures and seminars. Lectures, supported by audio recordings and multimedia, are illustrated with musical examples from various styles and genres. Independent assignments are set throughout the semester, allowing students to develop their ability to perceive and interpret musical works, to navigate databases and digital resources, and to analyze audio, written, and documentary materials.

The seminar sessions focus on applying and reinforcing the knowledge acquired in lectures. Students practice the perception, contextualization, and analysis of musical examples from different styles and epochs.

Final assessment is based on continuous performance during the semester and a written examination.

Filters and Audio Signal Processing

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: examination

Type of examination: practical

Semester: V

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Chief Assistant Prof. Dr. Ventsislav Mitsov

Course Description

The course introduces students to audio signal processing software, the use of filters, types of audio files, and the main parameters of sound editing. It provides a balance of theoretical knowledge and practical exercises aimed at developing skills in applying audio filters, correcting sound imperfections, and enhancing audio quality in professional contexts.

Course Objectives

The main objectives of the course are to familiarize students with fundamental audio processing programs, to introduce them to different types of audio filters, and to train them in the effective use and application of such filters in sound design and editing.

Expected Learning Outcomes

Upon successful completion of the course, students will have acquired basic knowledge of audio filters and their functions, will understand the key parameters of different filter types, and will be able to apply audio processing techniques to effects, speech, and music.

Course Content

Lectures:

Fundamental audio processing programs including Adobe Audition, AudioMASTER,

WavePad Sound Editor, and Sound Forge Pro (2 hrs).

Noise reduction in microphone recordings and the use of surround sound in multimedia systems (2 hrs).

Three-dimensional sound in virtual reality systems, removal of audio defects, and application of spectral analysis (3 hrs).

Audio filters, settings, parameters, application of effects, work with Acoustic Mirror and Wave Hammer, and processing of multichannel sound (2 hrs).

Types of audio filters: passive, digital, and active (3 hrs).

Equalization for boosting or attenuating frequency ranges to shape sound (3 hrs).

Seminars and Practical Sessions:

Noise reduction in microphone recordings (4 hrs).

Configuring noise reduction parameters and cleaning audio files (4 hrs).

Types of audio filters and their basic parameters (4 hrs).

Audio effects including tempo adjustment, amplitude hard limiting, equalizers, DirectX effects, and others (4 hrs).

Sound balance and the application of filters (4 hrs).

Processing functions such as chorus, distortion, and noise gate (5 hrs).

Using filters in live mixing situations (5 hrs).

Organization and Assessment

Lectures are conducted in the traditional academic format, combining exposition with discussion, demonstration, guided observation, problem-solving tasks, and hands-on software training. They are supported with video materials. Emphasis is placed on practical assignments, through which students develop the ability to apply theoretical knowledge to real-world audio processing tasks. Assessment is based on participation in class activities, successful completion of practical exercises, and a final practical examination.

Introduction to After Effects

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: continuous assessment (CA)

Type of examination: practical

Semester: V

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

Lecturer: Chief Assistant Prof. Dr. Ivan Vladimirov

Course Description

This course introduces students to Adobe After Effects as a tool for finalizing the editing process. Students will become familiar with the powerful functionalities of the software in generating effects, masking, and applying corrections to film images. The emphasis is placed on understanding both the technical and creative possibilities of the software and its application in professional film and television production.

Course Objectives

The main objectives of the course are to introduce students to the interface of Adobe After Effects and enable them to use the application effectively and rationally, to teach them to analyze the specific characteristics of film images, and to help them master the essential features of the software for creative use in video compositing.

Expected Learning Outcomes

By the end of the course, students will be able to use After Effects as both a technical and creative tool for video compositing. They will acquire skills in designing animated titles, integrating multiple video clips into a unified set of moving images, and transforming objects by manipulating anchor point coordinates, position, rotation, and opacity. Students will also gain competence in working with multilayered content and advanced transformation tools.

Course Content

Lectures:

Introduction to After Effects and approaches to creating motion (2 hrs).

Animation with motion graphics, including the manipulation of vector and raster artwork (4 hrs).

Transformations of images and video clips: moving, twisting, scaling, and rotating (3 hrs).

Layer management, movement, and transformations (3 hrs).

Applications of After Effects in creating web content, television graphics, film, and video design (3 hrs).

Seminars and Practical Sessions:

File formats supported by After Effects, including advanced audio coding formats (AAC, M4A) and exchange sound formats (4 hrs).

Keyframes and interpolation; importing 3D scene data (4 hrs).

Anchor points, movement, rotation, and opacity (5 hrs).

Blending modes (3 hrs).

Video compositing: combining multiple video clips (4 hrs).

Masking techniques (6 hrs).

Motion tracking (4 hrs).

Organization and Assessment

The course is delivered through traditional lectures combined with discussions, demonstrations, guided observation, and hands-on software training. Video materials are used to illustrate the topics. A strong emphasis is placed on practical tasks, through which students develop the skills necessary to apply theoretical knowledge in professional projects.

Assessment is based on continuous participation, successful completion of exercises, and a final practical examination.

Sound in Feature Film

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars

Form of assessment: examination

Type of examination: practical

Semester: V

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Valeri Pastarmadzhiev

Course Description

The course provides students with knowledge of the fundamental requirements of sound in feature film and introduces them to the specific characteristics of sound in this field. Students will acquire skills in achieving sound balance, constructing a sound image, developing sound dramaturgy, and preparing a mix.

Course Objectives

The course aims to:

- Introduce students to the fundamentals of working with sound in feature film.
- Provide knowledge of the interplay between sound, music, and image.
- Develop skills for constructing sound images.

Expected Learning Outcomes

Upon completion of the course, students will:

- Possess basic knowledge of working with sound in cinematic forms.
- Be familiar with text, dialogue, and sound atmosphere.
- Understand the principles of building a sound score for films.
- Be prepared for future professional roles as editors and sound directors.

Course Content

Lectures:

1. Constructing film images through sound. Sound dramaturgy. Elements of sound: speech, effects, music, silence (2 hrs).
2. Sound symbols.
3. Spatio-temporal congruence, causality, and semantics (2 hrs).
4. Dolby Pro-Logic II and Dolby Pro-Logic IIx. HD sound in digital cinema (3 hrs).
5. Dolby Digital EX, Dolby Digital Plus, Dolby TrueHD, Dolby Virtual Speaker, and Dolby Headphone (2 hrs).
6. Sound balance of phonograms: pre-mix, intermediate mix, final mix (3 hrs).
7. Sound design in relation to diegesis (3 hrs).

Seminars and Practical Sessions:

1. Adding music and effects to an edited sequence (4 hrs).
2. Constructing primary and secondary sound planes (4 hrs).
3. Sound design: differences between cinema and television; spatial sound parameters (3 hrs).

4. Preparation and execution of film mixes (4 hrs).
5. Sound balance of phonograms: pre-mix, intermediate mix, final mix (4 hrs).
6. Selection and editing of sound effects (5 hrs).
7. Mixing (4 hrs).

Organization and Assessment

The course is delivered through lectures, discussions, demonstrations, and observation, supported by practical assignments and software training. Video materials are used to illustrate key concepts. The primary emphasis is placed on practical work. Assessment is based on active participation and the completion of two practical tasks, along with a final practical examination.

Script Supervision

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: examination

Type of examination: written

Semester: V

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

Lecturer: Assist. Prof. Dr. Ivan Vladimirov

Course Description

The course introduces students to the profession of script supervision, focusing on its role in film and television production. It covers the preparation of a production script, on-set responsibilities, and participation in post-production. Students acquire practical skills necessary for the work of a script supervisor, including continuity management, coordination with different departments, and the preparation of production documentation. The profession of script supervisor is central both on set and in post-production, making it an essential training ground for students specializing in editing and directing.

Course Objectives

The course aims to:

- Provide professional knowledge related to the work of a script supervisor.
- Prepare students for independent work in feature film, documentary, and television productions.
- Equip students with teamwork skills necessary for the production process.
- Develop mastery of the fundamental principles of on-set and post-production supervision.

Expected Learning Outcomes

Upon successful completion of the course, students will:

- Possess knowledge of the script supervisor's role during pre-production, shooting, and post-production.
- Understand the principles and specific requirements of working with different members of the creative team.
- Be able to perform as script supervisors in both feature film and television contexts.

Course Content

Lectures:

1. Specifics of the script supervisor profession: duties and collaboration with other team members (2 hrs).
2. Pre-production responsibilities: preparation of the working script, breakdown of episodes, editing links, coordination with props, costumes, and dialogue (2 hrs).
3. On-set work: planning shooting days, preparing episodes for filming, responsibilities during production, communication with crew members (3 hrs).
4. Preparation of the script supervisor's continuity script; editing links between episodes (2 hrs).
5. Managing continuity: direction, costumes, props, make-up, dialogue, time of day; wrap-up stage; dialogue list (3 hrs).
6. Script supervision in television and film production (3 hrs).

Seminars and Practical Sessions:

1. Script supervision errors: causes and consequences (2 hrs).
2. Preparation of a script header (title page); European and international standards (3 hrs).
3. Post-production responsibilities with video and film: preparation for dubbing (2 hrs).
4. Post-production responsibilities with film stock: stages of film production and laboratory work (2 hrs).
5. Collaboration with the creative team during pre-production, production, and post-production: working with director, cinematographer, production designer, and actors (2 hrs).
6. Script supervision in TV series: production script, continuity in shooting and post-production, tracking props and costumes (2 hrs).
7. Preparation of dialogue lists: European and international formats (2 hrs).

Organization and Assessment

The course combines lectures with discussion, demonstration, observation, and practical assignments. Video materials are used to illustrate key concepts. Emphasis is placed on practical training and case-based exercises. Assessment is based on a written assignment and a test.

Film Adaptation of Literary Works

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 2 hours seminars

Form of assessment: examination

Type of examination: written

Semester: V

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

Lecturer: Assist. Prof. Dr. Petar Rusev

Course Description

The course traces the evolution of film adaptation practices, examining them in direct relation to aesthetic and theoretical perspectives on the relationship between the verbal and the visual image, as well as the specific role of cinema and adaptation within this dialogue. It focuses on the methods and principles of adapting literary texts into audiovisual works, exploring both classical and modern approaches to screen interpretation.

Course Objectives

The course aims to:

- Introduce students to the principles of film adaptation.
- Familiarize them with methods for transforming literary works into screenplays and films.
- Develop skills in using cinematic language to reinterpret and translate literature into audiovisual form.

Course Content

Lectures:

1. Specifics of audiovisual interpretation of literary works.
2. Artistic imagery in literature and cinema; conventions of artistic representation (3 hrs).
3. Transformation of epic narratives into audiovisual works; adaptation of the short story (3 hrs).
4. Structure and sequencing of the audiovisual narrative based on literary sources; authorial visualization; historical and cultural context (3 hrs).
5. Kurosawa's adaptation principles; cultural-semiotic approaches to adaptation (3 hrs).
6. Audience reception of classical works on screen; modernism, experiment, and specificities of adaptation in modernist aesthetics (3 hrs).

Seminars and Practical Sessions:

1. Adaptation as a factor in contemporary culture: new forms of adaptation and literary interpretation (5 hrs).
2. Bulgarian adaptations of classical literary works (5 hrs).
3. Comparative analysis of adaptations across different epochs and styles (5 hrs).
4. Adaptation as dialogue: between two arts, two authors, two works, and two audiences (5 hrs).
5. Characteristics of adaptation within the tradition of realism in literature and film (5 hrs).
6. Contemporary approaches to adaptation and literary reinterpretation (5 hrs).

Organization and Assessment

The course is delivered through lectures combining exposition, discussion, demonstration, observation, and problem-based tasks. Film screenings and analyses form a central part of the learning process. The primary emphasis is placed on analytical work.

Final assessment is based on a written assignment and the development of a screenplay adapted from a literary work.

Magazine Television Program

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars/practicals

Form of assessment: continuous assessment

Type of examination: practical

Semester: V

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

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Description

The course familiarizes students with the preparation, production, and postproduction processes of magazine-style television programs. These formats combine a variety of expressive means that editors and directors must master. The diversity of materials and the specific requirements of their production and broadcast demand a thorough understanding of this particular television form.

Television magazine content is produced according to two production methodologies: live broadcasts and pre-recorded programs, including variety shows, news magazines, studio-based talk shows, or sports events—all considered linear productions.

Course Objectives

The course aims to:

- Introduce students to the principles, specificities, and potential challenges of directing and working with the vision mixer/director.
- Prepare students for independent work in various forms of magazine programs.
- Train students to collaborate effectively in a professional television production team.

Expected Learning Outcomes

Upon successful completion of the course, students will:

- Have acquired knowledge of the fundamental concepts related to the production of magazine-style television programs.
- Have mastered the principles, specifics, and applications of multicamera production, particularly in sports, competitions, and other live formats.

- Be proficient in collaborating with the director during the preparation and recording of TV dramas and other formats.
- Be prepared to work in television as vision mixer directors.

Course Content

Lectures:

1. Principles and structure of magazine television programs (3 hrs).
2. Morning shows: themes, visual style, messages, and audience (4 hrs).
3. Thematic magazine programs (3 hrs).
4. Preparation of scripts and video inserts; studio setup and lighting (3 hrs).
5. Selection and preparation of guests and topics (3 hrs).
6. Coverage and editing of current events (3 hrs).
7. Cultural magazine programs (3 hrs).
8. Sports magazine programs (3 hrs).
9. Television formats, video podcasts, and TV audiences (4 hrs).

Practical Sessions:

1. Viewing and analysis of magazine television programs (2 hrs).
2. Storyboarding and studio filming with three cameras (3 hrs).
3. Incorporating video materials into live broadcasts (2 hrs).
4. Announcements, interviews, news, and reports (3 hrs).
5. Cultural magazine programs (3 hrs).
6. Coverage, editing, and live broadcasting of current events (2 hrs).

Organization and Assessment

The lecture course is delivered in a traditional format, combining exposition, discussion, demonstration, observation, and problem-based tasks. Both lectures and practical sessions are conducted in the Television Studio.

Practical sessions are designed to reinforce and apply theoretical knowledge in real production contexts and through analytical written assignments. Students complete a variety of individual tasks, with a strong focus on hands-on experience in the Television Studio.

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

ECTS credits: 4.5

Weekly workload: 2 hours lectures, 1 hour seminars/practicals

Form of assessment: examination

Type of examination: practical

Semester: II

Methodological guidance: Department of Cultural Studies, Faculty of Arts

Lecturer: Prof. Dr. Sc. Vasil Markov

Course Description

The course *Bulgarian Cultural History – The First Half of the 20th Century* aims to outline the boundaries of a significant period in modern Bulgarian culture by focusing on three main thematic clusters.

1. The first concerns a sequential examination of individual periods and cultural-historical phenomena (from the beginning to the second half of the 20th century).
2. The second addresses broader socio-cultural processes, everyday life, worldviews, and cultural-artistic movements, combining analysis of works and ideas within the Bulgarian cultural-historical context.
3. The third focuses on the dynamics of historical and artistic processes, highlighting concepts and attitudes related to the establishment of stylistic tendencies.

Course Objectives

The course aims to:

- Familiarize students with the complex questions and models of the Bulgarian cultural sphere, enhancing their ability to interpret historical periods and cultural-artistic phenomena by clarifying their nature, role, and significance.
- Encourage the development of cultural-critical thinking as a tool for independently evaluating cultural processes.
- Prepare students for independent research and project development on issues related to the theoretical study of modern Bulgarian culture.

Expected Learning Outcomes

Upon successful completion of the course, students will:

- Acquire knowledge of the main periods and themes in modern Bulgarian cultural history.
- Learn to interpret texts from cultural periodicals of the period under study.
- Develop competence in the use and understanding of academic terminology.

Course Content

Lectures:

1. Tradition within modernity: orientation and identity in Bulgarian society at the beginning of the 20th century (3 hrs).
2. Institutional foundations of Bulgarian culture in the early 20th century (3 hrs).
3. The mission of the intelligentsia: historical roles (3 hrs).
4. Cultural dimensions of the “Misŭl” circle: perspectives on the mission of art (3 hrs).
5. The cultural situation in Bulgarian visual arts in the early decades of the 20th century – from academicism to modern trends (3 hrs).
6. “Native” and “foreign” in Bulgarian cultural space during the 1920s (4 hrs).
7. Aesthetic circles: “Misŭl,” “Vezni,” “Hyperion,” “Plamŭk,” “Zlatorog,” and others – their role and significance (4 hrs).
8. Bulgarian avant-garde in the arts (4 hrs).

9. Key characteristics of Bulgarian national identity (3 hrs).

Practical Sessions:

1. Institutionalization and modernization (2 hrs).
2. The role of the intelligentsia in processes of modernity and the formation of cultural identity (1 hr).
3. Accelerated socio-cultural development and cultural crisis: analysis of Petar Mutafov's articles on the cultural crisis (2 hrs).
4. The presence and parameters of the "native" vs. "modern" opposition in Bulgarian visual arts and cultural journalism of 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 lecture course is delivered in a traditional format, enriched with diagrams and visual schemes for illustration.

Throughout the course, theoretical texts and journalism from different stages of Bulgarian cultural-historical development in the 20th century are used and distributed to students. Discussions also address contemporary debates related to various periods of Bulgarian cultural history as reflected in the public sphere.

Screenwriting for TV Series

ECTS credits: 4.5

Weekly workload: 1 hour lectures, 2 hours seminars/practicals

Form of assessment: continuous assessment

Type of examination: 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 *Screenwriting for TV Series* introduces students to the dramaturgical foundations of television series, the construction of narrative structures, the use of dialogue, and the development of televisual space. It examines the basic principles of TV series creation and the specific features of producing television film products. Students are acquainted with dramaturgical characteristics of the genre, its types and variations, the methods of structuring a series, and its relationship with the television audience. The TV series, as a highly structured narrative form, requires precise dialogue to establish dramatic situations, making language a key creative tool.

Course Objectives

The course aims to:

- Introduce students to the principles, specific features, and potential challenges of dramaturgy in TV series writing.
- Prepare students for independent work related to editing and developing serial narratives.

Expected Learning Outcomes

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

- Demonstrate knowledge of key concepts related to TV series editing and construction.
- Apply principles and specific techniques relevant to contemporary forms of the TV series.
- Identify and employ dramaturgical features in the writing and production of TV series.

Course Content

Lectures:

1. Content aspects and cultural layers of different types of TV series (2 hrs).
2. The scope of a series: is it subordinated to the aims of national propaganda? (1 hr).
3. Classification of TV series: types based on dramaturgical structure (3 hrs).
4. Character development through dialogue: specific features of dialogue in TV series (3 hrs).
5. The TV series as an expression of social and psychological change in society (2 hrs).
6. Mechanisms of influence: global and European TV series production and its impact on Bulgarian television narratives (2 hrs).
7. New trends in TV series – technological, creative, social, and audience-related (2 hrs).

Practical Sessions:

1. Ratings as a determining factor for the existence of television programs (3 hrs).
2. Classification of TV series (8 hrs).
3. Mythological elements in Bulgarian TV series (5 hrs).
4. TV series as a cultural phenomenon (5 hrs).
5. The TV series as a reflection of social and psychological changes in society (5 hrs).
6. Preconditions for the development of Bulgarian television production (4 hrs).

Organization and Assessment

The course employs screenings and analyses of film excerpts, TV programs, and selected episodes, alongside the development of script fragments. Practical sessions aim to consolidate and apply the knowledge gained in lectures through discussions and screenings.

Assessment is based on the preparation of a critical analysis of a TV series and the development of a screenplay adapted from a literary text.

COPYRIGHT AND CULTURAL LEGISLATION

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical sessions

Assessment Method: Continuous assessment

Type of Examination: Written

Semester: V

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

Lecturer: Chief Assistant Prof. Nonka Obreshkova, PhD

Course Structure:

The discipline *Copyright and Cultural Legislation* is designed for undergraduate students specializing in Film and Television Directing. The lecture course introduces students to the essence of copyright and licensing in the field of culture, legislation governing the film industry and its regulatory framework, the Law on Protection and Development of Culture, and the Law on Radio and Television.

Course Objectives:

The discipline aims to provide students with in-depth knowledge and practical skills concerning the laws in the field of culture. These competencies enable future professionals in the cultural sector to understand the legal frameworks and requirements that govern their activities, ensuring more effective and responsible engagement in the cultural industries.

Expected Learning Outcomes:

Upon completion of the course, students will acquire the ability to regulate various cultural relations between the state, society, and individuals within the field of culture; to identify the rights and responsibilities of participants in the cultural sector; and to apply mechanisms for resolving disputes and conflicts.

Syllabus:

Lectures

1. Nature and development of copyright. Objective and subjective copyright. Objects of copyright. (4 hours)
2. Content of copyright. Economic and moral rights of authors. Scope of exclusive rights. Organizations for collective rights management. (4 hours)
3. Holders of copyright. Authorship, co-authorship. Special cases in determining copyright holders. Duration of copyright protection. (3 hours)
4. Related rights. Holders of related rights. Duration of related rights. Collective management of related rights. (3 hours)
5. Licensing of copyright. Contracts for the use of works. Author's contract. Publishing contract. Contracts for the creation and use of films and other audiovisual works. (4 hours)
6. Law on the Film Industry – key provisions. Implementing regulations. (4 hours)
7. Legal regulation of media activities. Law on Radio and Television – basic principles, media financing, licensing and registration, Code of Ethics. (4 hours)

8. Law on the Protection and Development of Culture. Cultural organizations. Funding of cultural institutions and financial support mechanisms. (4 hours)

Practical Sessions

1. Case study analysis on copyright – the song *Danyuva Mama* and the film *Whose Is This Song?* (4 hours)
2. Drafting an author's contract. (4 hours)
3. Discussion on the Law on the Film Industry and its implementing regulations. (4 hours)
4. Review of projects funded by the National Culture Fund. (3 hours)

Course Organization and Assessment:

Teaching is carried out through lectures and practical sessions. Each lecture begins with a brief introduction, ensuring continuity and logical transition between topics. Student engagement is encouraged through discussions that allow them to independently arrive at conclusions, thereby facilitating deeper understanding of new material. Depending on the content, lectures are illustrated with tabular, graphic, and audiovisual materials presented via specially prepared PowerPoint presentations using a multimedia projector.

AESTHETICS

ECTS Credits: 4.5

Weekly Workload: 2 hours lectures, 1 hour practical sessions

Assessment Method: Examination

Type of Examination: Written

Semester: V

Methodological Supervision: Department of Philosophy, Faculty of Philosophy

Lecturer: Chief Assistant Prof. Nevena Krumova, PhD

Course Structure:

The course *Aesthetics* completes the theoretical foundation of students' knowledge with regard to its classical focus—the problem of the beautiful, the possible approaches to its manifestation, and the phenomenology of beauty.

Building upon its close relation to the world of art, the course provides fertile ground for applying previously acquired professional knowledge and skills within one of the most significant domains of social life.

Course Objectives:

- To introduce students to the principles, characteristics, and potential issues related to the fundamental concepts of aesthetics;
- To demonstrate the connections between aesthetics and other forms of art;
- To deepen students' theoretical knowledge in the field.

Expected Learning Outcomes:

Upon successful completion of the course, students will:

- Acquire knowledge of the key concepts of aesthetics;
- Understand the interrelations between aesthetics and other arts;
- Develop the ability to analyze aesthetic and social processes.

Syllabus:

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. The German classical aesthetics of the Enlightenment – Baumgarten, Winckelmann, Lessing, Goethe, Schiller. (2 hours)
8. The aesthetic conception of I. Kant. (2 hours)

Practical Sessions

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

Course Organization and Assessment:

Teaching involves the study and analysis of excerpts from classical and contemporary authors. Trends are examined comparatively, and parallels are drawn with cinematic works.

INTRODUCTION TO THE DIRECTOR’S CONSOLE

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 1 hour practical sessions

Assessment Method: Continuous assessment

Type of Examination: Practical

Semester: VI

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

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

Course Structure:

The course *Introduction to the Director’s Console* is designed to familiarize students with modern technical tools and contemporary technologies in television production, focusing on the use of the director’s console and the collaborative process of multi-camera broadcasting. Students study the fundamentals of digital television, production terminology, and the role of the video switcher/mixer panel (VSMP) within the workflow of television broadcasting. Practical training is carried out in a professional studio environment.

Course Objectives:

- To introduce students to the principles, specifics, and challenges of working as vision mixers (console directors);
- To prepare students for independent work involving television direction;
- To train students in teamwork within the television production process.

Expected Learning Outcomes:

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

- Demonstrate knowledge of the basic concepts related to directing from the console;
- Apply the principles, specific techniques, and practices of console-based production across different television formats;
- Operate as directors on the vision mixing console.

Syllabus:

Lectures

1. The video mixer as a core element of the television studio. (2 hours)
2. Major production switchers. Control panel. (2 hours)
3. Live broadcasting on YouTube/Facebook/Instagram; use of Skype/Zoom for presentations; control of multiple screens via PTZ camera. (2 hours)
4. Flexible control panels. (2 hours)
5. Simple switching and streaming. (2 hours)
6. Audio input and output. Microphone operation for improved live streaming. (2 hours)
7. Live streaming and multi-signal management. (2 hours)
8. Picture-in-picture (PiP) – nine modes. (2 hours)

Practical Sessions

1. Video mixing consoles: types. Monitoring systems. Intercom systems and their use. Emergency situations. (2 hours)
2. Director's commands to participants in the production process. Methods of signaling. (2 hours)
3. Script development, preparation, and production realization. (2 hours)
4. Shot composition and transitions between shots. (3 hours)
5. Double exposure, blue/green keying, luminance and linear keying. Rules of shot-to-shot transition. (3 hours)
6. Specific characteristics of different television genres. Types of cameras and lenses in digital studios. Artistic lighting – types and applications. (3 hours)

Course Organization and Assessment:

Lectures are delivered through a combination of presentation, discussion, demonstration, and observation, supported by problem-based tasks. Both lectures and practical exercises are conducted in a professional television studio.

WORKING WITH AFTER EFFECTS

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 1 hour practical sessions

Assessment Method: Examination

Type of Examination: Practical

Semester: VI

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

Lecturer: Chief Assistant Prof. Ivan Vladimirov, PhD

Course Structure:

The discipline *After Effects* introduces students to the use of Adobe After Effects in the final stages of the editing process. Students gain hands-on experience with the program's powerful tools for generating effects, applying masks, and making corrections to film imagery.

Course Objectives:

- To train students in creating tile-based animations;
- To teach replacement of elements within filmed material;
- To develop skills in extracting elements from an image and placing them within three-dimensional space.

Expected Learning Outcomes:

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

- Master the creative and technical tools for video compositing;
- Design motion titles using After Effects;
- Integrate multiple video clips into a unified sequence of moving images;
- Modify transformation properties such as anchor point coordinates, position, rotation, and transparency, while working with multi-layered compositions.

Syllabus:

Lectures

1. Creating tile-based animation. (2 hours)
2. Extracting elements from an image in three-dimensional space. (4 hours)
3. Applying various effects to a character's face within filmed material. (3 hours)
4. Replacing an element within a video sequence. (3 hours)
5. Extracting elements from an image in 3D space (advanced). (3 hours)

Practical Sessions

- Creating basic 3D animation. Compositing Cinema 4D visualizations into frames. (3 hours)
- Creating and stylizing 2D frames in 3D space. (2 hours)
- Designing kinetic typography. (2 hours)
- Combining multiple video clips through compositing. (2 hours)
- Replacing elements within filmed material. (2 hours)
- Creating visual effects and light effects. (4 hours)

Course Organization and Assessment:

The lectures are conducted in a traditional format, combining presentation, discussion, demonstration, observation, and problem-based tasks, with a strong emphasis on software

training. Classes are illustrated with video materials, while the primary focus remains on practical exercises and project-based tasks.

TECHNOLOGY OF SOUND EFFECTS

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 1 hour practical sessions

Assessment Method: Continuous assessment

Type of Examination: Practical

Semester: VI

Methodological Supervision: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Valeri Pastarmadzhiev, PhD

Course Structure:

The course *Technology of Film and Television Sound* introduces students to the creation of a film's soundscape in accordance with its dramaturgical requirements, with a focus on building realistic, abstract, or contrapuntal sonic images that affect the audience's psychological perception.

Course Objectives:

- To provide students with the fundamentals of working with sound;
- To introduce the specific nature of sound effects;
- To familiarize students with the technical processing of sound effects.

Expected Learning Outcomes:

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

- Demonstrate knowledge of the basics of sound effect processing;
- Construct sound atmospheres through the use of effects;
- Apply their skills in future work as film editors and console directors in both fiction and documentary forms.

Syllabus:

Lectures

1. Sound effects as a core component of a film's sound design. (2 hours)
2. Using sound effects as tools for audience immersion, bringing fantastical creatures to life, or intensifying dramatic tension. (2 hours)
3. Creating ambient sound. Building realism. Employing non-verbal storytelling through sound effects. Adding effects for suspense. (3 hours)
4. Spot effects – sounds that specifically represent actions within the film. (2 hours)
5. Foley – a specialized form of post-production work. Complementing the soundscape. (3 hours)
6. The significance of sound effects in storytelling. Shaping audience emotions through sound. (3 hours)

Practical Sessions

1. Using sound effect libraries (e.g., Free Sounds Library, SoundBible.com). (3 hours)
2. Types of effects: spot effects, Foley. (3 hours)
3. Sound effects in animated films. (3 hours)
4. Constructing sound dramaturgy according to film genre. (3 hours)
5. Applying effects in fiction films: background SFX, design SFX, loop group SFX. (3 hours)
6. Applying effects in documentary films. (3 hours)

Course Organization and Assessment:

The course combines traditional lecture methods with discussion, demonstration, observation, practical tasks, and software training. Lectures are illustrated with audiovisual materials, while the emphasis of the course is placed on practical exercises and project-based applications.

ART MANAGEMENT

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 1 hour practical sessions

Assessment Method: Examination

Type of Examination: Written

Semester: VI

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

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

Course Structure:

The discipline *Art Management* is intended for students in the Bachelor's degree programs *Film and Television Editing* and *Film and Television Cinematography*. The course introduces students to the nature of art management and the strategic role of the manager in the arts. It examines both the theoretical foundations of art management and the practical challenges faced by managers in the cultural and creative industries. The aim of the course is to provide students with systematized knowledge of art management and concrete methodologies for applying theoretical principles across different art industries.

Course Objectives:

- To acquaint students with the essence and specific features of managerial activity in the arts;
- To provide theoretical knowledge of the historical development of management, its main directions, functions, and approaches;
- To develop knowledge and skills for applying management methods and making managerial decisions in the arts;
- To cultivate analytical skills for examining management processes, organizational structures in the arts, motivation of creative personnel, leadership, and leadership styles.

Expected Learning Outcomes:

Upon successful completion of the course, students will:

- Be able to apply management methods in the arts;
- Acquire skills for making managerial decisions in dynamic internal and external environments;
- Gain competence in analyzing management processes and the specifics of motivation in the arts;
- Be capable of working collaboratively in teams to address managerial challenges.

Syllabus:

Lectures

- The emergence and development of management. The essence of art management. The role of the art manager. Fundamental principles of art management. Art management in Bulgaria. (3 hours)
1. Basic approaches and principles of management in the arts. Functions of management: planning, organizing, coordinating, motivating, controlling, and evaluating. (3 hours)
 2. The art manager and managerial decision-making. The nature and specificity of managerial decisions in the arts. Types of managerial decisions. (3 hours)
 3. Organizational structures and the organization of processes in the arts. Structuring organizations in culture and the arts. (3 hours)
 4. Organizational culture and communication in cultural and art organizations. Levels of organizational culture. Concepts, elements, and models of communication. Types of communication. (3 hours)
 5. Motivation and art management. The nature of motivation. The motivational process. Management models of motivation in the cultural and creative sectors. Specifics of motivation in creative processes. (3 hours)
 6. Leadership in cultural and art organizations. Roles of managers and leaders. Characteristics of effective leadership. Leadership styles. (3 hours)
 7. Management in the audiovisual sector: film industry management, television industry management. (3 hours)
 8. Music management. The recording industry. Music and sound production. (3 hours)
 9. Festival management. Management of competitions, museums, galleries, and cultural events. (3 hours)

Course Organization and Assessment:

The course is delivered in the form of lectures. Each lecture begins with a brief introduction to ensure continuity between topics. Students are engaged through dialogue and discussion, encouraging them to draw their own conclusions that lead into the new material.

FILM SCORING

ECTS Credits: 4.5

Weekly Workload: 1 hour lectures, 1 hour practical sessions

Assessment Method: Continuous assessment

Type of Examination: Practical

Semester: VI

Methodological Supervision: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Valeri Pastarmadzhiev, PhD

Course Structure:

Film music refers to the original score that accompanies a film. In most cases, it is written by a composer hired specifically for the production. Film music enhances the emotional impact of the narrative, creating the sonic atmosphere of each scene in combination with sound effects and dialogue.

Course Objectives:

- To introduce students to the principles and characteristics of original (film) music;
- To prepare students for independent work with music in various fiction and documentary forms;
- To train students for future professional engagement in film and television.

Expected Learning Outcomes:

Upon successful completion of the course, students will:

- Possess knowledge of the fundamental concepts related to working with music;
- Have mastered the principles, specific features, and selection of musical works;
- Be able to construct musical dramaturgy.

Syllabus:**Lectures**

1. History of film music: key stages and films. (4 hours)
2. Major composers who contributed to the development of film music as an art form. (4 hours)
3. Film music: styles and genres. (3 hours)
4. *Temp tracks* – temporary music tracks indicating to the composer the mood or emotion of a scene while the film is still in production. (2 hours)
5. The difference between soundtrack and score. (3 hours)
6. Soundtrack vs. score: the two main types of film music. (3 hours)
7. Musical forms: motif, phrase, theme, cyclic works. (3 hours)
8. Music as abstraction: emotionality and musical atmosphere. (4 hours)
9. Musical dramaturgy: leitmotif, theme, thematic variations. (4 hours)

Practical Sessions

1. Analyses of film music. (3 hours)
2. Music selection for a feature film. (3 hours)
3. Music selection for a documentary film. (3 hours)
4. Music selection for short films. (3 hours)
5. Music selection for advertisements and video games. (3 hours)

Course Organization and Assessment:

The course combines lectures, analyses of film works, and examinations of musical excerpts. The lectures aim not only to provide a theoretical foundation in film music composition but also to encourage critical engagement with its artistic functions. Practical sessions reinforce and apply acquired knowledge through various forms of creative work: analysis of film sequences, music selection, and working with musical genres. Out-of-class activities include

sound design for film excerpts, music selection for specific scenes, and written analyses of the musical solutions in a film.

Principles of the Educational Film

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 1 hour seminar

Form of assessment: Examination

Type of exam: Practical

Semester: VI

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

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

Course description:

The course introduces students to the history, principles, and specific characteristics of educational cinema and films in the context of the contemporary global audiovisual era. Based on the theoretical knowledge acquired during lectures and the practical skills developed in seminars, students will design and develop a project for an educational film on a selected topic.

Course aims:

- To develop competencies for the creation of audiovisual educational content and educational films.
- To build competencies in applying the fundamental principles of producing audiovisual educational content and educational films.
- To prepare students for the practical development of an educational film project.
- To enable orientation in the contemporary market applications of this form.

Expected learning outcomes:

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

- Master the theoretical foundations of the field.
- Acquire practical professional skills in developing an educational film project.

Course syllabus:

Lectures

1. The development of cinema in the context of its educational and informational functions: art, education, and technologies. (2 hours)
2. Historical aspects of the development of educational cinema. Bulgaria's contribution to educational technologies – the State School Cinematograph. (2 hours)
3. The audiovisual work as part of education. Learning through film. (2 hours)
4. Social, cultural, and educational functions of the educational film. (2 hours)
5. The educational film as a cultural and educational product. (2 hours)

6. The essence and form of the educational film. Recommended narrative structures. (2 hours)
7. Principles in constructing the structure of the educational film. (1 hour)
8. Creative and production aspects of educational cinema and films. (1 hour)
9. Applications of educational cinema within and beyond the field of education. (1 hour)

Seminars/Practical sessions

1. Analysis of educational informational content and educational films. (5 hours)
2. Development of a conceptual framework for an educational film. (5 hours)
3. Contemporary formats – online video lessons, educational videos, and visualized educational content. (5 hours)

Course organization and assessment:

Coursework includes literature review, creative assignments, written tasks, and in-class assessments as part of continuous evaluation; preparation for seminars; engagement with electronic resources; and preparation for the semester examination.

Audiovisual Representations of Cultural and Historical Heritage

ECTS credits: 4.5

Weekly workload: 1 hour lecture, 1 hour seminar

Form of assessment: Examination

Type of exam: Written

Semester: VI

Methodological guidance: Department of Cultural Studies, Faculty of Arts

Lecturer: Prof. D.Sc. Vasil Markov

Course description:

Audiovisual archives serve as powerful storytellers, capturing the lives, cultures, and histories of people from across the world. They represent an invaluable heritage that affirms our collective memory and constitutes a valuable source of knowledge, reflecting the cultural, social, and linguistic diversity of our communities. These archives not only deepen our understanding of the past but also help us appreciate the shared world of today.

Course aims:

- To develop skills for creating audiovisual archives of events.
- To cultivate awareness of the social and linguistic diversity of our communities.

Course syllabus:

Lectures

1. Preserving audiovisual heritage: examining the role of extended reality (XR). (2 hours)
2. Types of cultural products: films, radio broadcasts, musical recordings, and other forms of multimedia. (3 hours)

3. Preservation and accessibility: contextualization of artifacts within curated frameworks to enhance meaning and significance. (3 hours)
4. Reasons and methods for applying extended reality (XR)—a broad term encompassing virtual reality (VR), augmented reality (AR), and mixed reality (MR)—as an emerging technological field. (3 hours)
5. The potential of XR to create narratives around artifacts, enhancing their cultural and historical value. (2 hours)
6. Increasing audience engagement: expanding the scope of representing cultural and historical heritage through audiovisual works. (3 hours)

Seminars/Practical sessions

1. Representing the past: shaping the future through audiovisual storytelling. (3 hours)
2. Rethinking the future: strengthening the role of audiovisual heritage. (3 hours)
3. Connecting cultures and communities: audiovisual heritage as a universal language transcending borders. (3 hours)
4. Audiovisual heritage as testimony of its capacity to link past and future. (3 hours)
5. Development and implementation of a project. (3 hours)

Course organization and assessment:

The lecture component introduces students to the significance and potential of representing cultural and historical heritage, including the study of archival and video materials.

Practical assignments are based on lecture content and focus on developing a project for the preservation of cultural heritage through film.

Independent work includes preparation for project design and implementation on one of the topics covered in the lecture course.

Contemporary Bulgarian Cinema

ECTS credits: 4.5

Weekly contact hours: 1 lecture, 1 seminar

Assessment method: Examination

Type of examination: Practical

Semester: VI

Department in charge: Department of Television, Theatre, and Film Arts, Faculty of Arts

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

Course description:

The course provides students with essential knowledge of the state and development of contemporary Bulgarian cinema, thereby broadening and enriching their general and film culture. The focus is on the tendencies and major directions in Bulgarian cinema after the political and social changes of 1989. Through selected examples from fiction and documentary films, the course illustrates the transition to a producer-based model of film production.

Course objectives:

The course aims to:

- Introduce students to the history and development of contemporary Bulgarian cinema;
- Prepare students for independent analysis of Bulgarian fiction, documentary, and television films;

- Provide knowledge of the main patterns of historical development in Bulgarian cinema.

Expected learning outcomes:

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

- Demonstrate knowledge of the key developments in contemporary Bulgarian cinema;
- Apply basic principles of film analysis;
- Independently evaluate the cinematographic qualities and artistic value of film works.

Course syllabus:

Lectures

1. Historical changes after 1989 and their impact on national film production. – 1 hour
2. Restructuring the system: establishing production units and their functioning within market competition. – 2 hours
3. Restructuring 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 film festivals: an overview of its presence over the years. – 2 hours
6. Major trends in Bulgarian fiction cinema: films and authors. – 2 hours
7. Bulgarian documentary cinema after 1989. – 2 hours
8. Bulgarian television cinema after 1989. – 2 hours

Seminars / Practical sessions

1. Screening and analysis of a contemporary Bulgarian film. – 3 hours
2. The image of the transition and the emergence of new protagonists. – 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. Film analysis workshop. – 3 hours
6. Analysis of contemporary Bulgarian TV series. – 3 hours

Course organization and assessment:

Lectures and seminars are aimed at developing a critical understanding of the tendencies in the evolution of contemporary Bulgarian cinema. Learning activities include screenings of key works, analysis of film excerpts, discussions of recent productions in fiction, documentary, and television cinema, as well as meetings with distinguished professionals such as screenwriters, directors, and cinematographers. Students are required to complete two written assignments.

Working with a Production Switcher

ECTS credits: 4.5

Weekly contact hours: 1 lecture, 1 seminar

Assessment method: Examination

Type of examination: Practical

Semester: VII

Department in charge: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course description:

The course aims to enhance students' competencies in operating a production switcher, a key component in the production process of television programs, live broadcasts, and post-production. Students are introduced to the full range of functionalities of the production switcher, its operational technology in detail, and current trends in its development.

Course objectives:

The course is designed to:

- Introduce students to multi-camera production involving more than three cameras;
- Familiarize students with the use of switchers in mobile television stations;
- Develop skills for operating production switchers in various types of television programs.

Expected learning outcomes:

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

- Adapt to new versions of production switchers;
- Work effectively in production teams;
- Operate a production switcher during live broadcasts and in post-production;
- Assume the role of vision mixer (technical director) in television productions.

Course syllabus:

Lectures

1. FEELWORLD L2 PLUS Multi-camera Live Streaming. – 2 hours
2. Full-feature multi-camera live production switchers. – 2 hours
3. Plug-and-play technologies for improved working efficiency. – 2 hours
4. Built-in chroma key and logo overlay. – 1 hour
5. PTZ camera control: managing up to 8 cameras. – 2 hours
6. Faster video production and USB 3.0 live streaming. – 2 hours
7. Professional broadcast transition effects: cut, dissolve, "FAST" mode switching. – 2 hours
8. Operating a production switcher in a mobile TV station. – 2 hours

Seminars / Practical sessions

1. Virtual sets and camera movements. – 3 hours
2. Broadcasting an informational program block. – 3 hours
3. Broadcasting a magazine-format program. – 3 hours
4. Chroma key application and logo overlay. – 3 hours
5. Keying modes and masking techniques. – 3 hours
6. Digital effects generators and their integration with video switchers. – 3 hours

Course organization and assessment:

Practical seminars are designed to complement and apply the knowledge gained during lectures through hands-on work and analytical written assignments. Students complete a range of practical tasks independently, carried out within a television studio environment.

Visual Effects

ECTS credits: 4.5

Weekly contact hours: 1 lecture, 1 seminar

Assessment method: Examination

Type of examination: Practical

Semester: VII

Department in charge: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Prof. Dr. Tsvetan Nedkov

Course description:

Visual effects are intended to enhance the artistic expressiveness of the image, to emphasize or conceal specific details, and most importantly, to generate new associations in the viewer's mind by recreating non-existent worlds on screen. The course examines a wide range of contemporary technologies used to achieve spectacular visual illusions in cinema and television.

Course objectives:

The course aims to:

- Introduce students to the principles of visual effects;
- Provide knowledge of the practical applications of visual effects;
- Familiarize students with new trends in the field.

Expected learning outcomes:

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

- Demonstrate knowledge of the fundamental concepts of visual effects;
- Understand the creative and technical opportunities they provide;
- Navigate the application of visual effects in film and television production.

Course syllabus:**Lectures**

1. Introduction to visual effects: the nature of SFX, historical development, and classification. – 2 hours
2. Introduction to visual effects: the nature of SFX, historical development, and classification (extended discussion). – 3 hours
3. Creating special effects by partial exposure of the frame: methodological specifics in film and television. – 3 hours
4. Double exposure in cinema and television: principles and differences. – 2 hours
5. Multiple exposures and the incorporation of “ghost” images. – 2 hours

6. Creating the effect of “outer space and starry sky” in cinema and through computer processing in television and film. – 2 hours
7. Multiplication of people, floors, and buildings. – 2 hours

Seminars / Practical sessions

1. Glass shot application and subsequent painting on glass. – 1 hour
2. Matte painting and masking with photographic applications. – 3 hours
3. Front-lit and back-lit masks: specific techniques for shooting glass shots. – 3 hours
4. Double front projection masking and moving masks. – 3 hours
5. Separating foreground from background using chromatic differences. – 3 hours
6. Blue screen techniques. – 3 hours
7. Software applications: generating fog effects, text wrapping around 3D forms. – 3 hours
8. Technical challenges in using moving masks. – 3 hours

Course organization and assessment:

Practical exercises are designed to replicate the real working conditions of a cinematographer during shooting and post-production. Through work with both film and television cameras in a studio setting, students gain hands-on experience and develop specialized skills in a professional environment.

Dubbing

ECTS credits: 4.5

Weekly contact hours: 1 lecture, 1 seminar

Assessment method: Examination

Type of examination: Practical

Semester: VII

Department in charge: Department of Television, Theatre, and Film Arts, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course description:

The course is designed to provide students with solid theoretical and practical knowledge, ensuring confidence in the skills required for dubbing work—covering preparation, execution, and collaborative processes between actors and sound directors. Professional microphone performance is explored through various formats, including radio broadcasts, dubbing and post-synchronization studios, voiceovers for commercials, audiobooks, and other media.

Course objectives:

The course aims to:

- Introduce students to different types of dubbing;
- Develop professional skills related to voice performance and sound design;
- Build teamwork skills for collaboration with a sound director.

Expected learning outcomes:

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

- Apply voice and speech techniques in creating film and television characters;
- Develop their own specific vocal techniques;
- Engage in continuous exploration and improvisation in dubbing practice.

Course syllabus:

Lectures

1. The significance of dubbing in film. – 2 hours
2. Choosing the right dubbing technique: Target audience, budget, artistic vision. – 2 hours
3. Dubbing vs. voice-over: Understanding the distinction. Comparative analysis. – 2 hours
4. Subtitling vs. dubbing: Understanding the distinction. – 3 hours
5. Audio dubbing in post-production: Script translation, voice recording, dialogue editing, mixing, quality control. – 3 hours
6. When to use dubbing in film: Scenarios and contexts in filmmaking; dubbing in different media; the rise and popularity of dubbing; dubbing in anime as a new perspective. – 2 hours
7. Global audience accessibility, cultural exchange, box office potential, streaming services, technological innovations (including AI applications). – 3 hours

Practical sessions

1. Dubbing and voiceover for radio and TV commercials, jingles, promos, and podcasts. – 2 hours
2. Synchronization with a monologue from a film or television sequence. – 2 hours
3. Dubbing, voiceover, and clip synchronization for feature films. – 2 hours
4. Types of dubbing: Specifics in cinema, television, and radio; voice-over, lip-sync; microphone techniques. – 2 hours
5. Acoustic environment: Fundamentals and practices of working in different recording spaces. – 2 hours
6. Reading an unfamiliar literary or dramatic text at the microphone: Breathing, relaxation, divided attention, concentration. – 2 hours
7. Dynamic and rhythmic passages: Sense-making and emotional emphasis. – 2 hours
8. Timbres and vocal characteristics: Performing dialogues as multiple characters in a film or television soundtrack. – 2 hours
9. Dubbing audiobooks; voiceover for presentations and online formats. – 2 hours
10. Voice casting: Specifics of casting for dubbing foreign-language texts and Bulgarian-language texts; timbral qualities in relation to character, nationality, and language. – 2 hours

Course organization and assessment:

Practical exercises are designed to complement the lecture material by applying theoretical knowledge in studio-based tasks. Students will engage in dubbing software training, microphone work, and hands-on practice in a television studio environment.

Contemporary World Cinema

ECTS credits: 4.5

Weekly contact hours: 1 lecture, 1 seminar

Assessment method: Examination

Type of examination: Written

Semester: VII

Department in charge: 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, focusing on thematic content, narrative forms and structures, styles and aesthetics, genres, and auteurs. It further explores broader theoretical approaches to understanding world cinema in relation to modernity/postmodernity, globalization, space/place, identity, and subjectivity.

Course objectives:

The discipline aims to:

- Investigate contemporary world cinema in relation to thematic content, narrative forms and structures, styles and aesthetics, genres and auteurs, as well as digital and internet-based technologies, exhibition platforms, and shifting industrial contexts;
- Explore different approaches to localizing world cinema, particularly in connection with contemporary media and film festival cultures;
- Develop analytical frameworks for understanding the transnational and intercultural dynamics of global film production.

Expected learning outcomes:

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

- Identify central and emerging trends in contemporary world cinema;
- Apply a range of theoretical and methodological approaches to the study of global film;
- Develop an individual case study on a specific area of focus for research and presentation;
- Deepen their conceptual vocabulary and theoretical frameworks for the analysis of contemporary cinema.

Course syllabus:

Lectures

1. Trends and practices challenging and sustaining traditional concepts of art and national cinema – 1 hour
2. The development of art cinema and key film movements shaping its evolution – 2 hours
3. Changing theoretical and pragmatic concepts behind the notions of world, global, art, and independent cinema – 2 hours
4. Contemporary world cinema: narrative forms and structures, styles, aesthetics, genres, and auteurs – 2 hours

5. Hollywood's dominant competition – 2 hours
6. Cinematic flourishing in Europe: transnational and intercultural structures, influences, and themes – 2 hours
7. Cinematic flourishing in the Middle East: transnational and intercultural structures, influences, and themes – 2 hours
8. Cinematic flourishing in Asia: transnational and intercultural structures, influences, and themes – 2 hours

Seminars

1. World cinema: thematic content, narrative forms, and structures – 3 hours
2. European cinema: transnational and intercultural structures, influences, and themes – 2 hours
3. Asian cinema: transnational and intercultural structures, influences, and themes – 2 hours
4. New themes and styles in contemporary Hollywood cinema – 2 hours
5. Independent and art cinema – 2 hours
6. New technologies and genres emerging from digital innovation – 2 hours
7. Artificial intelligence (AI) and its impact on the film industry – 2 hours

Course organization and assessment:

The lecture course combines traditional exposition with discussion, demonstration, observation, and problem-based tasks. Film analyses are an integral part of both lectures and seminars, supported by video materials. The primary focus is on critical examination of cinematic works in their global, cultural, and technological contexts.

History of Philosophy

ECTS credits: 4.5

Weekly contact hours: 1 lecture, 1 seminar

Assessment method: Examination

Type of examination: Written

Semester: VII

Department in charge: Department of Philosophy, Faculty of Philosophy

Lecturer: Assoc. Prof. Dr. Silvia Krasteva

Course description:

The course traces the most influential and foundational philosophical doctrines shaping contemporary thought and society. It examines leading representatives of existential philosophy and their key themes concerning human existence, the meaning of life, and the nature of being. It introduces innovative philosophical approaches such as phenomenology, philosophical hermeneutics, philosophy of language, and communication theory, all of which have become crucial pathways in modern scholarship and in shaping conceptions of humanity and society. The course also addresses the most topical domains of reflection on the post-global world and the rapid advancement of technologies in the fields of digitalization and artificial intelligence.

Expected learning outcomes:

Students will be introduced to fundamental philosophical themes and problems, such as: the meaning of human existence, the construction of the human world, the aspiration toward transcendence, and the new universal dimensions of ethics and humanism. They will explore major methodologies of philosophical inquiry, including the phenomenological method, the problematization of the life-world, and the construction of natural and meta-languages. A central goal is to examine the genesis of the idea of communication as a primary medium of contemporary society and to trace the theorization of communication, its rules of realization, and its central role in the global world.

Course syllabus:**Lectures**

1. Ideas, concepts, and paradigms of contemporary 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. Phenomenological method 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 artificial intelligence, contemporary ethical and axiological projections – 2 hours

Seminars

1. Ideas, concepts, and paradigms of contemporary philosophy: introduction to the notion of “paradigm” and mapping the directions of modern philosophy – 1 hour
2. Jean-Paul Sartre, *Existentialism Is a Humanism*: existence and essence, freedom and choice, relation to humanity – 1 hour
3. Karl Jaspers, *Philosophy of Existence*: crisis of the modern situation, existence and transcendence, the telos of philosophy – 1 hour
4. Martin Heidegger, *Being and Time*: the question of being and the meaning of understanding, *Dasein* and the “average everyday man,” existentialia of being-in-the-world – 1 hour
5. Edmund Husserl, *Introduction to Phenomenology*: the concept of “phenomena,” phenomenological reduction, intersubjectivity, and the life-world – 1 hour
6. Hans-Georg Gadamer, *Truth and Method*: philosophical hermeneutics as interpretation of symbols and ideas, understanding the spiritual dimensions of the human – 1 hour
7. Bertrand Russell – philosophy of language: the analytic method, language as denotation, language and experience, language and judgment – 1 hour
8. Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*: the projection of logical space, truth and the composition of propositions, language games – 1 hour
9. Jürgen Habermas, *Philosophy of Language*: language as a medium of communication and social transformation – 1 hour
10. Jürgen Habermas, *Theory of Communicative Action*: communication as discourse, rules of communication and argumentation – 1 hour

11. Zygmunt Bauman, *Globalization*: globalization as a process restructuring contemporary life, new phenomena and crises, national and global, communications in the digital society – 1 hour
12. Ulrich Beck, *Risk Society*: global phenomena generating instability and new forms of life, problems of the post-global condition – 1 hour
13. Problems of contemporary ethics and axiology: new global ethics, new humanism, global culture, and value systems – 1 hour
14. Philosophy of artificial intelligence: digitalization, natural and artificial intelligence, possibilities and limitations – 1 hour
15. Humanity and technology in the digital age: projections for global civilization, philosophy of technology, posthumanist paradigms, and visions of the future of humankind – 1 hour

Course organization and assessment:

Lectures introduce thematic material through extensive examples, while seminars encourage students to analyze these examples under the lecturer's guidance. Emphasis is placed on interactive demonstrations that illustrate the practical dimensions of the course. Seminar sessions require active participation, fostering problem-oriented discussions. Individual work plays a key role: students must prepare an original creative project or theoretical paper. Coursework includes the completion of a project that contributes to the final grade. Assessment is based on the submission and presentation of this project. Students will also be provided with an exam plan and a recommended bibliography.

Costume and Props in Advertising

ECTS Credits: 4.5

Weekly Workload: 1 lecture hour, 1 seminar hour

Form of Assessment: Continuous assessment

Type of Examination: Practical

Semester: VII

Departmental Guidance: Department of Fine Arts, Faculty of Arts

Lecturer: Dr. Maria Onteva

Course Structure:

The course encompasses the study of the processes of designing and employing pre-existing film or theatre costumes, as well as the design and realization of details and accessories in props, weaponry, and other special components contributing to the overall visual composition of contemporary advertising.

Course Aims:

Students are expected to acquire knowledge of the processes of designing and creating costumes, props, essential details, and various accessories used in the production of contemporary audiovisual advertising.

Expected Learning Outcomes:

Students will:

- Acquire knowledge of the processes of designing and creating costumes, props, essential details, and accessories;
- Develop the ability to apply these skills in the context of audiovisual advertising production.

Course Syllabus:

Lectures

1. The specificity of costume in various stage genres and cinema. Costumes inhabiting the advertising domain – 2 hours
2. Costumes, accessories, and props – composition, stylization, color palette, fabrics, materials, architectural and object environments and their specifics. Types of makeup: decorative, theatrical, and cinematic. The significance of costumes, accessories, and props in advertising – 2 hours
3. Constructing an advertising image through celebrity personas – 3 hours
4. The era of malls. The expansion of branding in clothing, the influence of fashion trends and consumer attitudes in advertising through the means of performing and cinematic arts – 2 hours
5. Stylistic figures as communicative approaches. Dramatic advertising. The riddle model – 3 hours
6. Cinema as a benchmark for communicative synergy in creating commercial utopias through television and cinematic fantasies – 3 hours

Seminars/Practical Sessions

1. The role of celebrity testimony in advertising through theatrical and cinematic costume – 3 hours
2. Theatrical costume as a medium enabling “the transformation of the human body, its metamorphosis,” contributing additional meaning within advertising – 3 hours
3. Brand analysis: *The Mission of the Brand*. The brand as a cultural construct that markets itself before its product, e.g., advertisements for Marlboro (cinematic commercials), Starbucks coffee, or fashion designers such as Tommy Hilfiger, who sell the brand itself rather than clothing – 3 hours
4. The advertising industry; communicative strategies; dialogical advertising; scandal as an advertising communicative strategy – 3 hours
5. Persuasive power of advertising through the means of theatrical costume, film costume, and the actor’s visual presence – 3 hours

Course Organization and Assessment:

The lecture course is delivered through the traditional format of exposition, combined with discussion, demonstration, observation, and provocative tasks. Lectures are illustrated with video materials.

Presentation

ECTS credits: 4.5

Weekly workload: 2 hours seminars

Form of assessment: coursework

Type of examination: practical

Semester: VII

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 develops students' ability to design and deliver a creative project presentation. It focuses on the professional selection, structuring, and visual design of a portfolio, highlighting the essential components that make it suitable for applying to various artistic projects.

Course Objectives

The course aims to enable students to:

- Select appropriate materials for a presentation.
- Develop a concept for organizing and structuring the materials.
- Prepare a presentation tailored to its specific purpose.

Expected Learning Outcomes

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

- Create a professional presentation of their creative work.
- Adapt the presentation to different artistic and professional contexts.
- Showcase their work in an effective and engaging manner.

Course Content

Seminars and Practical Sessions:

1. Selection of material: fiction, documentary excerpts, photographs (3 hrs).
2. Determining the scope of presented material (3 hrs).
3. Highlighting creative skills and artistic decisions (3 hrs).
4. Structuring material to encompass fiction, documentary, and short forms in order to present work across a broad spectrum (3 hrs).
5. Showcasing additional interdisciplinary skills (3 hrs).
6. Refining the length and format of the presentation according to the selected material (3 hrs).
7. Graphic and visual design of the presentation (3 hrs).

Organization and Assessment

The course is taught through discussion, demonstration, guided practice, and observation. Video materials are used to support learning. Throughout the semester, students develop and deliver a presentation of their creative work, which serves as the basis for their final assessment.

