



SOUTH-WEST UNIVERSITY “NEOFIT RILSKI” – BLAGOEVGRAD

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FACULTY OF ARTS

Department of Television, Theatre and Cinema Art

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MASTER’S PROGRAMME

Film and Television Cinematography – Professional Field 8.4. Theatre and Film Arts

INFORMATION PACKAGE

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

MASTER’S PROGRAMME

Film and Television Cinematography – Professional Field

Graduates of the Master’s programme *Film and Television Cinematography* are prepared to work under the contemporary conditions of film and television production.

The training of students—creative, theoretical, and practical—is oriented towards the profession of cinematographer for both feature and non-feature films in cinema and television.

The education also provides opportunities for developing an independent business in the field of media production, as well as for professional realization in advertising agencies, commercial broadcast, and cable television.

The Master’s degree offers:

- advanced technical qualifications;
 - broad general culture and skills across diverse fields of art and creativity;
 - opportunities for research activities in the field of audiovisual media and culture as a whole.
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Graduate Competencies

Graduates of the programme are fully qualified to:

- work as directors of photography in all forms of film and television production;
- conduct research, pedagogical, and managerial activities in the fields of film and television technology, art, and culture;
- work in the sphere of photographic and video advertising, with the professional expertise to establish their own media businesses;
- work in private commercial broadcast and cable television channels.

PROGRAMME STRUCTURE

(Based on the ECTS Users' Guide of the European Union)

Field of Study: Film and Television Cinematography – Master's Programme

Duration: 2 semesters

First Year			
Semester I	ECTS credits	Semester II	ECTS credits
Cinematography – Part I	7,0	Cinematography – Part II	4,0
Producing	3,5	Personal Creative Project	3,0
Contemporary Playwriting		Directing for Film and Television	2,0
Television – Structure of the Television Industry	2,0	Programs	
Contemporary Set Design	3,5	Practical State Examination	15,0
Elective Courses (students choose four courses)	3,5	Elective Courses (students choose four courses)	
Psychophysiology and the Nature of Visual Perception	3,5	Socio-Economic Theories	2,0
Visual Aesthetics in Film and Television	3,5	Documentary Film and Television Forms	2,0
History of Mythology and Religions	3,5	Post-Production	2,0
Philosophical Doctrines and Theories: History	3,5	Screen Make-Up and Hairstyling	2,0
Costume Design in the Screen Arts	3,5	Contemporary Technologies in Film and Television	2,0
Trends in Contemporary Directing	3,5		
	Total: 30		Total: 30

Summary

Semester 1 (Compulsory + Elective Courses): 30 ECTS

Semester 2 (Compulsory + Elective Courses): 30 ECTS

Total for the Academic Year: 60 ECTS

MASTER'S PROGRAMME CINEMATOGRAPHY FOR FILM AND TELEVISION

Master's Programme – 2 semesters

COURSE DESCRIPTION

Compulsory Courses

CINEMATOGRAPHY PRACTICE, PART I

ECTS credits: 7.0

Weekly workload: 3 hours lectures, 4 hours practical classes

Form of assessment: examination

Type of examination: practical

Semester: I

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

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

Course structure:

The theoretical component and the practical assignments within the discipline *Cinematography for Film and Television – Explorations in Contemporary Cinematographic Style* enable detailed and systematic work on image composition, lighting, tonal and chromatic solutions in film and television frames, and the dynamics of camera and actor movement. These elements establish the discipline as fundamental to mastering the craft of cinematography.

The course provides students with in-depth and systematic knowledge of visual composition, lighting, tonal and color design, as well as the dynamics of both camera and actor movement within the frame—essential foundations for achieving professional mastery in cinematography.

Course syllabus:

- The profession of the film and television cinematographer – positioning within the overall audiovisual process.
- Review of the fundamental expressive means of cinematography.
- Interdependence between primary and secondary components.
- Synchronization and counterpoint.
- The conventionality of silence (from the cinematographer's perspective).
- Stylistic figures. Punctuation and semiotics. Graduality and progression.
- Ellipsis, metaphor, symbol, allegory.

Course organization and assessment:

The practical training consists of: filming four course assignments and one semester project, as well as analyses of selected films. All assignments are evaluated throughout the semester. Requirements for successful course

completion include regular class attendance, completion of assigned tasks, and active participation in team projects.

PRODUCING

ECTS credits: 3.5

Weekly workload: 1 hour lectures, 2 hours practical classes

Form of assessment: examination

Type of examination: written

Semester: I

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

Lecturer: Dr. Ivo Nikolov

Course structure:

The course summarizes key principles of producing in cinema and other mass media, while introducing students to essential laws, regulatory frameworks, and guidelines currently in force that will facilitate their future professional activities. It outlines the nature of the producer's profession and provides an overview of producing practices in Bulgaria. Principles adopted and consolidated through legal and normative documents are analyzed in detail.

Course syllabus:

- Fundamental parameters of the producer's profession.
- Film production practice and the main stages of producing activities.
- Producing in electronic media.
- Relevant regulatory documents.
- The European audiovisual space.
- Producing practice. The National Film Center Agency. The Film Production Center at Bulgarian National Television (BNT).
- Regulatory frameworks. Project preparation – financial and legal aspects.

Course organization and assessment:

The course consists of lectures, practical exercises, and students' independent out-of-class work. All university-wide and programme-level regulations for the organization and evaluation of students' performance are valid and mandatory for the assessment of this course.

CONTEMPORARY DRAMATURGY

ECTS credits: 3.0

Weekly workload: 1 hour lecture, 1 hour practical class

Form of assessment: examination

Type of examination: practical

Semester: I

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

Lecturer: Assist. Prof. Dr. Ivan Vladimirov

Course structure:

This course is structured and organized to meet the needs of students following their completion of the foundational course and to consolidate the knowledge acquired. The content is oriented towards synthesizing, through the perspective of accumulated knowledge and skills, the fundamental principles of dramaturgy while analyzing the requirements of contemporary practice.

The training involves the study of the essential laws of dramaturgy and its development, as well as developing students' ability to apply dramaturgical processing to visual material.

Course syllabus:

- Dialogue as a key element of dramaturgy in shaping cinematic characters.

- Conflict – internal and external. Types of conflicts and modes of expression.
- The protagonist: internal dimensions and development.
- Relationship between protagonist, conflict, environment, and secondary characters.
- The influence of external circumstances on the inner world of the character.
- Dynamics of interaction between characters.
- Psychological and visual representation of characters: appearance, gestures, facial expressions, pauses, aggression.
- From concept to screenplay. Setting and environment.
- Time and place of action. Boundaries of life and cinematic narrative.
- The contemporary spectator and new explorations of form.
- Individual psychology and inner quests.
- Literary classics and film adaptation.

Course organization and assessment:

Lectures focus on exploring genre characteristics of films, analyzing selected episodes, authors, and specific elements of cinematic language.

The practical component includes analysis of works from a dramaturgical perspective, writing screenplays on assigned topics, and examining dramatic texts. Assessment includes an analysis of a film character and a screenplay based on a given theme.

TELEVISION – STRUCTURE OF THE TELEVISION INDUSTRY

ECTS credits: 3.0

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: examination

Type of examination: practical

Semester: I

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

Lecturer: Prof. Dr. Stanimir Trifonov

Course structure:

The course traces the emergence and development of contemporary structures within the television industry, the principles of programming, types of programmes, and modes of television production. The main objective is to acquaint students with the structure of the television industry, its organizational and programming principles, as well as production practices that have crystallized in countries with advanced audiovisual sectors such as the United States, the United Kingdom, Germany, and others. Through comparative analysis, the course also examines the audiovisual sector in Bulgaria, including the legislative framework, existing laws, and newly established production models.

Course syllabus:

- Historical development of television in the United States, Europe, and Bulgaria.
- Evolution of television and transmission networks in Bulgaria.
- Public broadcasting: management, funding, programming standards.
- Structure of the television industry.
- Production, distribution, broadcasting.
- Structural model of the Bulgarian National Television (BNT).
- Regulations governing journalists' work in news and current affairs programmes.
- Television market volume. The “people-meter” system.
- Advertising and marketing in television.

Course organization and assessment:

Training is based on the continuous integration of theoretical material with the formulation and discussion of key

conclusions and recommendations. The course consists of lectures, practical sessions, and independent extracurricular work by students.

CONTEMPORARY SCENOGRAPHY

ECTS credits: 3.5

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: examination

Type of examination: written

Semester: I

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

Lecturer: Prof. Dr. Elena Trencheva

Course structure:

The course introduces the processes and methods of creating theatrical, film, and television scenography. It covers the design and realization of stage, film, and television costumes, as well as the creation of props, accessories, weaponry, and other special components that contribute to the overall visual-spatial and plastic expression of scenography.

Course syllabus (lectures):

- The scenographer and the principal creative team.
- The scenographer and the technical team.
- Principles of stage space design. Spaces and textures.
- Conveying a historical period and degrees of conventionality.
- Costume design and execution.
- Personal props and accessories. Costuming extras.
- Basic structure of a film set and TV studio. Film scenography.
- Interrelations between architecture, props, and costume.
- Trends in contemporary scenography.

Course organization and assessment:

Teaching is conducted through lectures on the main topics, delivered in a traditional format and supported by reproductions, documentary and feature films. Students are assigned independent or team-based tasks as part of their extracurricular workload.

CINEMATOGRAPHY PART II

ECTS credits: 4.0

Weekly workload: 2 hours lectures, 2 hours practical classes

Form of assessment: examination

Type of examination: practical

Semester: II

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

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

Course structure:

The course provides detailed and systematic knowledge of image composition, lighting, tonal and color solutions in film and television frames, and the movement of the camera and actors within the frame. These elements are fundamental to mastering the craft of cinematography.

Course syllabus:

- Work of cinematographers in contemporary Bulgarian and European cinema – overview lectures and analyses.
- Work of cinematographers in contemporary American cinema and world cinema – overview lectures and analyses.
- Fundamental methods of light modeling.
- Parallels with visual, stage, and photographic arts.
- Painting with light.
- Dramaturgy, composition, atmosphere, and mood.

Teaching and assessment methodology:

Practical exercises include the following components: filming of four course projects and one semester assignment, as well as film analyses. All tasks are assessed throughout the semester. Requirements for course credit include regular class attendance, completion of assigned tasks, and participation in teamwork.

INDIVIDUAL CREATIVE PROJECT

ECTS credits: 3.0

Weekly workload: 3 hours practical classes

Form of assessment: examination

Type of examination: practical

Semester: II

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

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

Course structure:

The course introduces students to the principles, specific features, and challenges related to the development and management of a creative project in film and television. Emphasis is placed on the artistic interpretation of the author's concept across the different stages of the real creative process.

Course syllabus:

- Essential qualities a cinematographer must possess, cultivate, and maintain during the preparation and realization of a creative project.
- General cultural knowledge, life experience, professional expertise, and education as assets in project realization.
- Work on the cinematographic explication and the operator's project documentation.

Teaching and assessment methodology:

Practical training includes: work on sample projects, one semester assignment, and film analyses. All tasks are evaluated throughout the semester. Course credit requires regular class attendance, completion of assigned tasks, and active participation.

DIRECTING FOR FILM AND TELEVISION PROGRAMS

ECTS credits: 3.0

Weekly workload: 1 hour lecture, 2 hours practical classes

Form of assessment: examination

Type of examination: practical

Semester: II

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

Lecturers: Prof. Dr. Stanimir Trifonov; Assist. Prof. Dr. Ivan Vladimirov

Course structure:

The course provides an introduction to the key concepts related to the specifics of documentary cinema, highlighting both its similarities to and differences from other types of film. Students explore the main television documentary genres and their defining features. The course further examines the principles, challenges, and creative approaches involved in transforming reality, human relationships, and intellectual and emotional

experiences into the language of film. Creative interpretation is studied as an approach, a tool, and a stage within the broader creative process. For this reason, particular emphasis is placed on its foundations, principles, and dimensions.

Course syllabus:

- Documentary cinema: specific features and distinctive characteristics.
- Components of the documentary film. Building the cinematic narrative.
- Creative characteristics of documentary cinema. Filmic action and the role of time in the documentary film.
- Essential qualities of the cinematographer: aesthetic sensibility, style, curiosity, general cultural background, life experience, professional expertise, education.
- Point of view: personal, philosophical, civic. Observation, visual and emotional memory.
- Sensitivity to detail, space, and time. Rhythm and imagination.
- Content and form. Physical presence. Acting. Mise-en-scène. Costume, make-up, props.
- Setting: interior and exterior. Time: astronomical time, atmospheric time.
- Physical interactions. Movement.

Teaching and assessment methodology:

Practical training includes: shooting coursework projects and one semester assignment, scriptwriting, and film analyses. All tasks are assessed throughout the semester. Course credit requires regular attendance, completion of assigned tasks, and active participation.

Elective Courses

PSYCHOLOGY AND THE NATURE OF VISUAL PERCEPTION

ECTS credits: 3.5

Weekly contact hours: 1 lecture, 2 seminar/practical hours

Form of assessment: exam

Type of exam: practical

Semester: I

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

Lecturer: Prof. Dr. Tsvetan Nedkov

Course Structure:

The course in psychology for the specialization *Film and Television Directing* is essential as it introduces students to the specific nature of psychological phenomena through which the human world is reflected and represented. In the study of different developmental stages, emphasis will be placed on socio-personal formation as one of the most significant tendencies in human life. The course is designed to help students develop sensitivity and orientation toward people's inner positions, enabling them in their future professional practice to anticipate needs, moods, aspirations, desires, and behaviors, and to reflect them in their most adequate perceptual form.

Course Content:

- Historical problems of psychology.
- A brief historical overview of doctrines of the psyche and the science of psychology.
- Fundamental premises for the establishment of psychological knowledge.
- Psychological processes: cognitive, volitional, and emotional.

- Sensory and psychological processes.
- Sensation: essence, characteristics, types.
- Perception: types and essence.
- Mental imagery: types and essence.

Course Organization and Assessment:

The primary teaching method is lecture presentation by the instructor, accompanied by the analysis of philosophical texts from the bibliography. The course is further supported through appropriate illustrative materials. Dialogue between lecturer and students is compulsory and serves as a principal method of instruction. All tasks are assessed throughout the semester. The requirements for course completion include regular attendance, fulfillment of assigned tasks, and active participation in teamwork.

VISION IN CINEMA AND TELEVISION

ECTS credits: 4.5

Weekly contact hours: 1 lecture, 2 seminar/practical hours

Form of assessment: exam

Type of exam: practical

Semester: I

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

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The course *Vision in Cinema and Television* examines the creative and technological work of the cinematographer within different cinematographic schools and traditions, introducing students to the specifics of cinematic and television language. Emphasis is placed on the unity and interrelation of form and content. Students explore models for realizing artistic ideas, are encouraged to create new paradigms, and are guided toward defining key principles in the visual plasticity of the screen image. The course develops professional skills and techniques of the cinematographer, while stimulating independent and critical thinking.

Course Content:

- Psychophysiology of screen image perception.
- Visual perception: resolution capacity of the human eye (receptor) – brain (analyzer).
- Contrast sensitivity of the human eye. Visual phenomena – persistence of vision, seeing under low and high light levels, and specific conditions of cinema projection.
- Types of cinematic reproductions: physically accurate reproduction, physiologically accurate reproduction, psychologically accurate reproduction.
- Light: physical and photographic parameters. Contemporary photosensitive systems. Cinematographic techniques and solutions in constructing lighting schemes for different film and television genres.
- Specifics of shooting under particular conditions: sunrise, sunset, day-for-night (American night).
- Color: psychology of color perception and color dramaturgy.
- Psychology of perceiving 3D screen images – advantages and limitations.
- Special effects (SFX) in film and television cinematography.

Course Organization and Assessment:

The lecture course incorporates illustrative and discussion-based materials, as well as film and television screenings. These screenings are followed by detailed discussions of cinematographic work, expressive means, and the dramaturgical structures that determine visual language. In 15 hours of group exercises, graduate students test in practice the collective method of creativity in cinema and television.

HISTORY OF MYTHOLOGY AND RELIGIONS

ECTS credits: 3.5

Weekly contact hours: 2 lectures, 1 seminar/practical hour

Form of assessment: exam

Type of exam: written

Semester: I

Methodological guidance: Department of Ethnography, Faculty of Philology

Lecturer: Assoc. Prof. Dr. Silvia Georgieva

Course Structure:

The lecture course provides an overview of the major religions and their accompanying mythologies from antiquity to the present, presented in chronological, cultural, and typological perspectives in order to highlight the specific features of mythological and religious thought. The relationship between this type of thought and the arts is explored. The course seeks to outline the aesthetic essence of religions, expressed through their inherent subject–object unity. Special emphasis is placed on the understanding of religion as a form of spirituality connected with altered states of consciousness, which establishes its relation to the arts not only on a theoretical but also on a practical level—as an inner experience and transformed perception.

Course Content:

- What is religion? Approaches to the study of mythologies and religions.
- Typology of myths and religions.
- Ancient religions.
- European religions and mythologies.
- Eastern religions.
- World religions.
- Contemporary religions.

Course Organization and Assessment:

The course consists of lectures, seminars, and independent extracurricular student work. Requirements include: attendance at lectures, participation in practical exercises, and fulfillment of assigned tasks. Semester credit is granted upon regular attendance, task completion, and active participation.

PHILOSOPHICAL DOCTRINES AND THEORIES. HISTORY

ECTS credits: 4.5

Weekly contact hours: 3 lectures, 2 seminars/practical hours

Form of assessment: exam

Type of exam: practical

Semester: I

Methodological guidance: Department of Philosophy, Faculty of Philosophy

Lecturer: Assoc. Prof. Dr. Silvia Krasteva

Course Structure:

The course covers 15 topics distributed over 30 academic hours. The program is tailored to the students' specialization, using a problem–typological approach with emphasis on philosophical problems throughout historical development and issues concerning the individual and society. The aim of the lecture course in the history of philosophy is to introduce students to the key concepts and fundamental problems in philosophy.

Course Content:

- The emergence of philosophy and fundamental philosophical problems.
- From myth to logos: mythology, the distinction between philosophy, science, and art.
- The birth of philosophy in Ancient Greece. Logic.
- Chinese philosophy (Laozi, Confucius). Indian philosophy.
- The problem of origins; ontology.
- Epistemology: the problem of knowledge; empiricism, rationalism, induction, deduction, irrationalism.
- Theology: the problem of God.
- Philosophy of society (Montesquieu, Rousseau, Ortega y Gasset, M. Weber, E. Durkheim).

- Philosophy of freedom: democracy, liberalism (K. Popper, A. Toffler, Z. Brzezinski).
- Philosophical methods of inquiry: scientism, positivism, logical analysis (Popper, Kuhn, Feyerabend).
- Philosophy of history (O. Spengler, A. Toynbee, F. Fukuyama).

Teaching and Assessment:

The exam is administered by the lecturer(s) who delivered the course. It takes the form of a written examination—either a developed response to a question drawn by lot or an essay on a topic previously agreed with the lecturer.

Requirements for admission to the exam:

- Completion of current assignments, practical exercises, and written tasks.
- All coursework is assessed during the semester.
- Semester credit is granted upon regular attendance, task completion, and active group participation.

COSTUME DESIGN IN SCREEN ARTS

ECTS credits: 3.5

Weekly contact hours: 1 lecture, 2 seminars/practical hours

Form of assessment: exam

Type of exam: written

Semester: I

Methodological guidance: Department of Fine Arts, Faculty of Arts

Lecturer: Maria Onteva

Course Structure:

The course covers the processes and methods of designing and creating film and theatrical costumes, as well as the development and realization of details and accessories in stage props, weapons, and other special components that contribute to the overall spatial–plastic image of scenography. Students acquire knowledge of the principles and practices in costume design for both film and theatre.

This training enables them to become equal collaborators within the creative team responsible for a production, and ensures that their opinion carries weight in the working process. Ultimately, the professional skills and broad cultural knowledge of the cinematographer also influence the final appearance of the film.

Course Content:

- Ancient Egypt. Assyria and Babylon. Ancient Greece. Rome.
- Design and execution of theatrical costume. Evocation of historical epochs and levels of convention.
- The Middle Ages. The Renaissance. Accessories. Baroque. Rococo. Empire style. Biedermeier. Art Nouveau. Secession.
- Costume from the period 1930–1950. Medieval Arab East. Medieval India. Bulgarian traditional costume.
- Design and execution of screen costume. Historical evocation through costume.

Teaching and Assessment:

Practical sessions include coursework, one semester project, and film analyses. All assignments are assessed during the semester. Semester credit is granted upon regular attendance, completion of assigned tasks, and active teamwork participation.

TRENDS IN CONTEMPORARY DIRECTING

ECTS credits: 4.5

Weekly contact hours: 2 lectures, 1 seminar/practical hour

Form of assessment: exam

Type of exam: written

Semester: I

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

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

Course Structure:

The course *Trends in Contemporary Directing* introduces students to the diversity of creative directing styles in modern film and television. Throughout the course, students explore the fundamental elements of both dramatic and epic narrative forms that characterize contemporary audiovisual works. By mastering these approaches to filmmaking and television production, students are encouraged to make an informed choice about the type of cinema they aspire to create.

Course Content:

- Contemporary European cinema: new movements and styles
- American independent cinema and the global “indie” film phenomenon
- Developments in Eastern national cinemas and Latin America
- Film series and anthologies; experimental cinema
- Hybrid cinema, found-footage films, interactive cinema
- The rise of Korean cinema: Park Chan-wook and others; Japan and Hong Kong
- Invisible conflict in contemporary cinema

Teaching and Assessment:

The course is delivered through lectures, analyses of films and television works, and creative assignments such as visual exercises or scenario sketches. Its objective is to examine current artistic trends in world cinema and the reinterpretation of narrative strategies in contemporary audiovisual arts. Students acquire knowledge and skills related to the core elements of feature film structure and learn how to apply them through independent and creative interpretation.

DOCUMENTARY CINEMA AND TELEVISION FORMS

ECTS credits: 2.0

Weekly contact hours: 1 lecture, 1 seminar/practical hour

Form of assessment: exam

Type of exam: practical

Semester: II

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

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

Course Structure:

This course introduces students to the specificity of documentary cinema, its similarities and differences compared to other film forms, and the diversity of television documentary genres. It highlights their essential defining feature: television as both a medium and a cultural institution, whose production spans a wide spectrum of programs—ranging from journalistic content to works of art. The role of the director and cinematographer within television production is also examined.

Course Content:

- Documentary cinema: specificity and distinctive features
- Components of the documentary film
- Construction of cinematic narrative
- Creative characteristics of documentary film

- Film action and time in documentary cinema
- Contemporary trends in documentary filmmaking
- Television: specificity and characteristics
- Cinema within television

Teaching and Assessment:

Practical exercises include: filming coursework and a semester-long assignment, as well as film analyses. All tasks are assessed during the semester.

Requirements for course credit include regular attendance, completion of assignments, and active participation.

POST-PRODUCTION

ECTS credits: 2.0

Weekly contact hours: 1 lecture, 1 seminar/practical hour

Form of assessment: exam

Type of exam: practical

Semester: II

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

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

Course Structure:

The Post-Production course provides an introduction to contemporary technologies and methods applied in digital image post-production, including 3D film processing.

Course Content:

- Editing and processing of video and audio materials
- Color correction and visual enhancement
- Addition of visual effects and animations
- Working with subtitles and graphic elements
- Optimization and export of files for different platforms
- Collaboration with directors, producers, and other team members
- Archiving and organizing media files
- New trends and technologies in post-production
- Ensuring high quality of the final product

Teaching and Assessment:

The course is delivered through lectures, analyses of new software tools, and comparative studies of different formats and technologies. Practical exercises complement the lectures with comparative analyses of traditional and contemporary post-production processes.

CONTEMPORARY TECHNOLOGIES IN CINEMA AND TELEVISION

ECTS credits: 2.0

Weekly contact hours: 1 lecture, 1 seminar/practical hour

Form of assessment: exam

Type of exam: practical

Semester: II

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

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

Course Structure:

This course introduces students to the fundamental concepts related to new technologies in cinematography. It explores the latest methods and techniques applied in film, television, music videos, and advertising production. Particular attention is paid to emerging trends in the development of professional equipment and technologies.

Course Content:

- Camera systems and lenses from leading manufacturers of professional film and television equipment
- Technologies for filming and post-production
- Digital imaging as the foundation of contemporary technologies
- Transition to HD image formats
- Filming in 3D cinema

Teaching and Assessment:

Practical exercises include course projects, semester assignments, film analyses, storyboarding, and additional hands-on tasks. All assignments are evaluated throughout the semester. To be admitted to the final exam, students must regularly attend classes, complete assigned tasks, and participate in team work.