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MASTER'S PROGRAM
Film and Television Editing – Professional Field 8.4. Theatre and Film Arts

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

MASTER'S PROGRAM

Film and Television Editing – Professional Field

Graduates of the Master's Program *Film and Television Editing* acquire in-depth theoretical, factual, and technological knowledge in the field of cinema, television, and the wide spectrum of media products. They master advanced knowledge in the areas of editing, directing, dramaturgy, music and sound, as well as in the specifics of feature and documentary cinema, and short audiovisual forms.

Students gain knowledge of new technologies in the arts and modern tools for their presentation and distribution. They are capable of independently interpreting the knowledge they have acquired and applying it in the creation of highly artistic works.

Graduate Competencies

Graduates of the program are fully qualified to:

- Work in film and television productions (feature, documentary, short films);
- Work in the field of advertising and short film forms;
- Create music videos and audiovisual products related to various fields of learning and education.

PROGRAM STRUCTURE

(according to the ECTS Users' Guide of the European Union)

Field of Study: Film and Television Editing – Master's Program
Duration: 4 semesters

First Year

Semester 1 **Compulsory Courses**	ECTS credits	Semester 2 **Compulsory Courses**	ECTS credits
Film and Television Editing I	6,5	Film and Television Editing part II	6,5
Film and Television Directing	2,5	Introduction to Sound Technology	4,5
Film and Television Cinematography	2,5	Computer Editing Technology II	4,5
Computer Editing Technology I	4,5	Basics of Screenwriting	2,5
Editing of Short Forms	4,5	Computer Formats	2,5
Elective Courses *(students choose three courses from Group I)*		**Elective Courses** *(students choose three courses from Group II)*	
Elective Courses		**Elective Courses**	
History of Cinema and Television part I	4,5	History of Cinema and Television II	4,5
Video Editing Technology	4,5	Multi-Camera Shooting Method	4,5
Introduction to Television Equipment and Technologies	4,5	Filters and Audio Signal Processing	4,5
		Documentary Film Dramaturgy	4,5
Film Analysis	2,5	Marketing in Screen Arts	2,5
Optics and Film Technology	2,5	Music Design	2,5
TV Design	2,5	Fundamentals of Film Production	2,5
Basics of Composition	2,5	Film Terminology	2,5
Original Music	2,5	Ongoing Practical Training	2,5
	Total: 30		Total: 30

Second Year

Semester 3 **Compulsory Courses**	ECTS credits	Semester 4 **Compulsory Courses**	ECTS credits

Film and Television Editing III	8,0	Film and Television Editing IV	6,5
Contemporary Editing Technologies I	5,5	Contemporary Editing Technologies II	4,5
Working with Microphones	2,5		
Working with After Effects	4,5	Sound Effect Technology	2,5
		Pre-graduation Internship	1,5
		Master's Thesis Defense	15,0
Elective Courses *(students choose three courses from Group III)*			
Advertising and Music Video Editing	4,5		
Keeping a Shooting Log	4,5		
Sound in Feature Films	4,5		
Postproduction	4,5		
Art Management	2,5		
Contemporary Bulgarian Cinema	2,5		
TV Series Dramaturgy	2,5		
Costume and Props in Advertising	2,5		
Ongoing Practical Training	2,5		
	Total: 30		Total: 30

Summary

Component	ECTS Credits
Semester 1 (Compulsory + Elective Courses)	30 ECTS
Semester 2 (Compulsory + Elective Courses)	30 ECTS
Semester 3 (Compulsory + Elective Courses)	30 ECTS
Semester 4 (Compulsory Courses only)	30 ECTS
Total for the Program	120 ECTS

MASTER'S PROGRAM

FILM AND TELEVISION EDITING
Duration: 4 semesters

COURSE DESCRIPTION
ANNOTATIONS OF COURSES

Compulsory Courses

Film and Television Editing PART I

ECTS credits: 6.5
Weekly workload: 3 hours of lectures, 2 hours of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: I
Methodological guidance: Department of Television, Theatre and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course Structure:
The course provides an introduction to the fundamental concepts related to the early development of editing, its evolution during the silent film era, and subsequent transformations. It familiarizes students with the principal expressive tools of editing—spatial orientation, montage transitions, key concepts associated with the shot, types of editing, their dramaturgical and expressive potential, and different types of montage links. The aim is to master the essential expressive means of the film language, which form the basis for work in fiction, documentary, and television formats.

Syllabus:

- Fundamental concepts of editing as an artistic principle.
- Development of editing during the silent cinema period: main stages and influences on film language.
- Silent cinema: constructing meaning through visual means; contributions to the development of film language.
- Schools and movements influencing cinematic language.
- Types of shots and their dramaturgical and expressive functions.
- Specific features in fiction, documentary, and television formats; shots as a means of visual expression.
- The 180-degree rule: techniques of axis crossing; text breakdown and shot planning.
- Elements of editing: the shot and its main components; the master shot.
- Types of editing: methods of application, stylistic particularities, and dramaturgical role in constructing film narrative.
- Theoretical perspectives on editing: Béla Balázs, Rudolf Arnheim, Siegfried Kracauer, André Bazin.

Course Organization and Assessment:
Practical exercises include the following components: editing of four course projects and one semester project, film analyses, shot breakdowns, and supplementary editing exercises. All assignments are graded throughout the semester. Requirements for successful completion include regular attendance, completion of assigned tasks, and active participation in teamwork.

Film and Television Directing

ECTS credits: 2.5
Weekly workload: 1 hour of lectures, 1 hour of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: I
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturers: Prof. Irina Kitova, PhD; Chief Assistant Prof. Ivan Vladimirov, PhD

Course Structure:
The course provides students with theoretical and practical knowledge of the essence of film art and the principles of constructing a film narrative, of the expressive means in cinema and the audiovisual arts and their creative application, and of the process of transforming a creative idea into a work of art. The training emphasizes the specific features of developing a visual interpretation of a theme, idea, and storyline. The course also clarifies the main types of cinema, contemporary forms, genres, and their characteristics. The same principle structures the theoretical and practical modules related to television and new media.

Relation to Other Academic Disciplines:
This is a fundamental course, interconnected with most disciplines focused on film and television production.

Syllabus:

- Cinema as a multilayered and syncretic art form. Cinema and other arts. Arts and media.
- Types of cinema, genres, and forms: specificity and characteristics.
- Content and form: construction and structuring of the film, screen reality, and aesthetic features.
- The creators of the audiovisual work: role, place, and functions of the director.
- Formation of the director's individual style and authorship: curiosity, general culture, life and professional experience, education.
- The director's critical functions as author: viewpoint, philosophical and civic position.
- Development of imagination: sensitivity to detail, space, time, and rhythm.
- Elements of film narrative: building sequences of events and logical connections; idea, theme, and storyline.
- Expressive means at the level of events—what is seen and heard on screen.
- Natural light, atmosphere, and sound. Physical presence. Movement.

Course Organization and Assessment:
Lectures introduce the topics with extensive examples, which students analyze under the lecturer's guidance. Special emphasis is placed on interactive demonstrations illustrating the practical aspects of directing. Practical sessions require active participation, with a focus on problem-solving, discussions, and teamwork. Practical exercises include the following components: filming four course assignments and one semester project, writing four to five scripts, and conducting film analyses. All tasks are assessed throughout the semester.

Individual work is crucial, as students are required to develop their own creative project or script. As part of their independent study, they work on a course project, which contributes to their final evaluation. Assessment is based on the presentation of a creative project or a theoretical paper. Students will also be provided with an exam outline and a list of readings and reference sources.

Film and Television Cinematography

ECTS credits: 3.0
Weekly workload: 1 hour of lectures, 1 hour of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: I
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Krum Ivanov, PhD

Course Structure:
In both theoretical and practical terms, students study the fundamental principles of film and television theory, the techniques of their application, and the organizational and technological foundations of film and television production. Training includes the operation of cinematographic and television equipment, as well as the coordination of subordinate units within the production process.

The course offers detailed and systematic knowledge of image composition, lighting, tonal and color design of the cinematic and television frame, and the dynamics of movement within the frame—of both camera and actors. This makes the discipline fundamental to mastering the craft of cinematography.

Syllabus:

- The profession of the film and television cinematographer: position within the audiovisual process.
- Point of view and angle of shot.
- Dynamics and kinetics.
- Field of view and angular coverage.
- Frontal and single-plane action. Object movement. Extended movement. Movement in time and space.
- Camera movement.
- Image distortion: perspective and optical deformations.

Course Organization and Assessment:
The lecture course is supported by illustrative and discussion materials, including film and television screenings of frames, fragments, episodes, and complete films. These screenings are followed by detailed analyses of cinematographic work, focusing on the expressive means employed and their relevance to students' practical assignments.

Lectures also encourage conversations and discussions on key topics such as personal attitude, cultivation of aesthetic taste, preferences for specific creative solutions, questions of style and authorship, the director of photography's individual presence in the creative process, as well as traditions, schools, and movements in cinematography.

Assessment is based on active participation in the learning process and the completion of practical assignments specified in the syllabus.

Technology of Computer Editing

ECTS credits: 4.5
Weekly workload: 1 hour of lectures, 2 hours of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: III
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturers: Assoc. Prof. Biliana Topalova, PhD; Chief Assistant Prof. Ivan Vladimirov, PhD

Course Structure:
The course aims to develop students' skills in computer-based editing and to provide them with the ability to independently explore new software programs. It introduces the key concepts related to editing software, the use of effects, and the mastering of various types of editing transitions. Students acquire knowledge of the fundamental rules of editing and gain preparation for working with emerging technologies in the field.

Syllabus:

- Introduction and basic principles: video and audio formats.
- Project creation and setup: essential parameters.
- Contemporary cinema and new technologies.
- Editing software interface: functions and workflow.
- Capture: parameters, settings, shortcuts, device control.
- Importing media clips into the project.

Course Organization and Assessment:
Training is supported by film excerpts, television programs, and analysis of individual episodes. Students are introduced to new software tools and innovations in computer-based image and sound processing. Practical assignments are an integral part of continuous assessment.

All tasks are graded during the semester. Successful completion requires regular attendance, fulfillment of assigned exercises, and active participation in teamwork.

Fundamentals of Dramaturgy

Course Structure:
The course traces the metamorphoses of perceiving the objective visual world and the creation of subjective artistic images, as well as the evolution of screen imagery through dramaturgical expressive means. It also explores contemporary forms of constructing film narrative, including non-linear structures, the integration of multiple media, and emerging genres and tendencies in audiovisual storytelling.

Syllabus:

- The subjective image of the tangible world: limits of human existence.
- The artistic image as a phenomenon of new existence.
- The image as an imprint of human perception of the material world.
- Evolution of the image: representation, sign, content.
- Elements of the image and their significance for narrative dynamics. Revealing the image: dynamics of states.
- Development of the idea's potential and of cinematic imagery.
- Gradation of expressive means and stylistics.
- Writing a script for a short audiovisual work.

Course Organization and Assessment:
The lectures aim to provide students with the fundamental principles and specific techniques of unfolding the dramaturgical potential of the image in both fiction and documentary forms.

Practical exercises (30 academic hours) are designed to complement and apply the acquired knowledge through film analyses, carried out in accordance with the topics of the lecture course.

Film and Television Editing PART II

Course Structure:
The course provides detailed and systematic knowledge of advanced editing techniques. Students master different types of montage transitions, learn to analyze and apply the elements of the shot, and study the concept of shot length. Emphasis is placed on the conditions for shooting with editing in mind, as well as on the specifics of the shot in relation to duration, rhythm, and dramaturgical effect.

Syllabus:

- Conditions and basic rules for editing-oriented shooting.
- The shot: types and functions; compositional elements.
- Dramaturgical and visual value of shot types; shot length.
- Specificities in different genres and formats.
- Application of different editing styles and shot scales.
- Movement within the frame: types of movement and transformations of space and time.
- Static versus dynamic shots; stylistic characteristics.
- Techniques for creating visual dynamics.
- Shot-to-shot connections: rules for static shots, moving shots, and shots involving deformation.
- Intra-frame editing.
- Stylistic figures in editing.

Course Organization and Assessment:
Practical exercises include the following components: editing of four course projects and one semester project, film analyses, shot breakdowns, and additional editing exercises.

All assignments are assessed throughout the semester. Requirements for successful completion include regular class attendance, completion of assigned tasks, and active participation in teamwork.

Introduction to Sound Technology

ECTS credits: 4.5
Weekly workload: 1 hour of lectures, 2 hours of practical exercises
Assessment method: examination
Examination type: practical
Semester: II
Methodological guidance: Department of Music, Faculty of Arts
Lecturer: Chief Assistant Prof. Ventsislav Mitsov, PhD

Course Structure:
The course introduces students to the foundations of film and television sound technology. It develops knowledge of the processes involved in building a sound image and familiarizes students with the fundamental terminology and practices in sound production and processing.

Syllabus:

- Sound as a physical, physiological, and psychological phenomenon.
- Propagation of acoustic waves in biological media (e.g., the human body).
- Interaction of acoustic waves with the components of the medium; wave intensity.
- Relationship between acoustic wave parameters and medium properties.
- Absorption of acoustic waves.
- Types of sound recording systems: digital and analog.
- Computer-based recording systems; Mac and PC hardware and software applications.
- Sound as both a physical and psychological phenomenon; analog and digital sound, conversion, compression.
- Sound environment; key elements of sound engineering.
- MIDI studio: hardware features and applications; components of digital audio workstations; comparative characteristics of mixing consoles.
- Sound effects:
  - Transform menu.
  - DirectX filters installed in the system.
  - Amplitude effects (amplitude modification).
  - Delay effects (echo).
  - Filters for sound processing.

Course Organization and Assessment:
Lectures are directly connected with practical tasks, applying different aspects of sound processing. Students are required to complete two practical assignments by the end of the semester.

Technology of Computer Editing PART II

ECTS credits: 4.5
Weekly workload: 1 hour of lectures, 2 hours of practical exercises
Assessment method: examination
Examination type: practical
Semester: II
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturers: Assoc. Prof. Biliana Topalova, PhD; Chief Assistant Prof. Ivan Vladimirov, PhD

Course Structure:
The course develops students' skills in the specific applications of computer-based editing, focusing on the full range of available tools, program innovations, and techniques for producing engaging and creative video content for various formats and platforms.

Syllabus:

Lectures:

- Use of the Alpha channel.
- Application of transparency keys (Blue Screen).
- Editing continuity. Cross-cutting and parallel editing.
- Innovations in sound.
- Cutaway and insert. J-cut and L-cut. Match cut. Shot/reverse shot.

Practical Exercises:

- Working with the Alpha channel.
- Applying Blue Screen keying techniques.
- Multicam editing.
- Creating a book trailer (5 hours).
- Producing a video essay, podcast, or video blog.
- Applying audio filters.

Course Organization and Assessment:
The course combines theoretical instruction with practical applications, using excerpts from films, television programs, and individual episodes. Students also explore new software tools and innovations in computer-based image and sound processing. Assessment is based on the completion of practical tasks and active engagement throughout the semester.

Editing of Short Forms

ECTS credits: 2.5
Weekly workload: 1 hour of lectures, 1 hour of practical exercises
Assessment method: examination
Examination type: practical
Semester: II
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course Structure:
This course introduces students to the fundamental concepts of creating short visual forms. Its aim is to develop mastery of the expressive means of visual language, enabling students to work effectively with short forms. Students are introduced to the variety of genres and styles of short formats, as well as their specific applications in cinema, television, advertising, the music industry, and social media. The discipline builds upon previously acquired knowledge and serves as a foundation for professional practice in the audiovisual field.

Syllabus:

- Variety and function of trailers; history of the trailer.
- Application of the three-act structure in developing a classic trailer script.
- Selection of key scenes to attract audiences.
- Use of voice-over narration, music, sound effects, and captions.
- Application of editing techniques to create rhythm and impact.
- Music video: history, evolution, and contemporary trends.
- Script development for music videos.

- Editing techniques for music videos; use of new technologies.
- Opening and closing credits in film and television: comparative analysis across genres and styles.
- Development of innovative approaches in title sequence creation.
- Short forms in social media: analysis of short audiovisual formats as the most popular forms in contemporary society.

Course Organization and Assessment:
Lectures are illustrated with audiovisual materials (trailers, teasers, advertisements, music videos). The main focus lies on analysis, discussion, and practical realization of the studied material. Students examine excerpts from trailers and music videos that exemplify lecture content, with an emphasis on their historical development and current trends.

Students receive a curated list of films, trailers, teasers, commercials, and music videos for independent study. The course stresses independent thinking, creativity, analytical skills, and originality in approaching practical tasks assigned during class.

Postproduction

ECTS credits: 2.5
Weekly workload: 1 hour of lectures, 1 hour of practical exercises
Assessment method: examination
Examination type: practical
Semester: II
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturers: Assoc. Prof. Biliana Topalova, PhD; Assist. Prof. Ivan Vladimirov, PhD

Course Structure:
The course provides an introduction to the fundamental concepts of the postproduction process in audiovisual works, focusing on editing, sound, and distribution preparation. Postproduction involves a wide range of professionals, including editors, sound designers, Foley artists, and colorists, among others.

Syllabus:

- What is postproduction? Standard practices common to film, television, and other visual media.
- Phases of the film process encompassed by postproduction.
- Selection of editing systems.
- Film editing: preliminary preparation, material logging, selection of takes, organizing footage, synchronizing sound and image.
- Rough cut: initial structure of the film.
- Fine cut: building a complete composition and determining film rhythm.
- Music recording: collaboration with composer and sound engineer.

- Sound editing: ADR and Foley, music placement, sound mixing.
- Visual effects and color correction.
- Titles, captions, and graphics.
- Dialogue script.
- Digital Cinema Package (DCP).

Course Organization and Assessment:
The lecture component combines presentations with discussion, demonstrations, observations, and analytical tasks. Practical exercises aim to reinforce and apply acquired knowledge through tasks such as editing a scene, organizing and selecting material, performing color corrections, and working with sound effects and music.

Film and Television Editing PART III

ECTS credits: 8.0
Weekly workload: 2 hours of lectures, 4 hours of practical exercises
Assessment method: examination
Examination type: practical
Semester: III
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course Structure:
The course introduces students to the fundamental principles of editing documentary and archival material, interviews, and voice-over texts. It examines the specific characteristics of various audiovisual forms and their editing techniques. Students acquire skills in editing documentary formats as well as television genres such as news, current affairs, and portrait features.

Syllabus:

- Documentary film: themes, structuring of material, and editing techniques. Combining archival and contemporary footage. Application of new technologies in documentary filmmaking. Developing rhythm and overall editing composition.
- Documentary subgenres: poetic documentaries, observational documentaries, reflexive documentaries, performative documentaries, and mockumentaries.
- Portrait: types, visual construction, and sound solutions. Portrait of an era, a prominent figure, a contemporary, or a historical personality.
- Editing politically relevant material: perspective, conflict, and character construction through text and sound. Editing specifics.
- Reality and its interpretations in film and television: altered reality, subjective and objective perspectives, documentary film as representation of the real world. Structuring material and building tempo-rhythm.
- Objective and subjective reflections of information in documentary forms. Manipulation of material.

- Documentary film and elements of dramatic reenactment. Combining fiction and documentary footage.

Course Organization and Assessment:
Lectures are conducted in a traditional format, combining presentations with discussions, demonstrations, observations, problem-based tasks, and software training. Video materials are integrated into lectures to illustrate concepts, with a strong emphasis on practical assignments.
Practical exercises reinforce theoretical knowledge through hands-on tasks such as documentary observation and documentary portrait editing. Students complete both written and practical assignments independently.

Contemporary Editing Technologies PART I

ECTS credits: 5.5
Weekly workload: 1 hour of lectures, 3 hours of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: III
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assist. Prof. Ivan Vladimirov, PhD

Course Structure:
The 21st century has been significantly shaped by groundbreaking innovations such as the integration of sound and image, laying the foundation for rapid technological development and expansion. This course introduces students to the latest opportunities in computer-processed imagery, the use of computer-generated images (CGI), and visual effects (VFX), which combine realistic aspects of films with special effects in both 2D and 3D environments.

Syllabus:

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

Course Organization and Assessment:
Lectures are conducted in the traditional academic format: presentations combined with discussions, demonstrations, software training, and problem-based tasks. Video materials are used for illustration, with a primary focus on practical assignments.
Practical exercises include introduction to AVID, editing a fiction sequence with new editing software, and creating and processing graphic titles. Students complete both written and practical tasks independently.

Working with Microphones

ECTS credits: 2.5
Weekly workload: 1 hour of lectures, 1 hour of practical exercises
Assessment method: examination
Examination type: practical
Semester: III
Methodological guidance: Department of Music, Faculty of Arts
Lecturer: Dr. Margarit Rusev

Course Structure:
This course introduces students to the fundamental characteristics of microphones, the different microphone types, and the essential requirements for their use both on set and in post-production.

Syllabus:

- Spectral composition of the acoustic signal. Electroacoustic transducers of generator and motor type.
- Microphones and their parameters: frequency response, nominal and characteristic sensitivity, directional patterns.
- Types of microphones: omnidirectional, unidirectional, bidirectional.
- Electrodynamic and electrostatic microphones; condenser (capacitor) microphones.
- Basic principles of microphone use: interaction of multiple microphones, the 3:1 rule, podium microphone combinations, wind protection.
- Wireless microphone systems: Sennheiser EW135-G2 handheld transmitter, Sennheiser EW122, Sennheiser EW-152 Headset.
- Stereophonic microphones.

Course Organization and Assessment:
Lectures and exercises focus on mastering the technical parameters of microphone operation and their application in different fiction and documentary contexts.
Out-of-class activities (60 hours) include working with literature, independent sound design for film projects, a written analysis of a film, and a practical assignment involving microphone use.

Working with After Effects

ECTS credits: 4.5
Weekly workload: 3 hours of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: III
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assist. Prof. Ivan Vladimirov, PhD

Course Structure:
This course trains students in the use of Adobe After Effects for finalizing the editing process. Students gain practical experience with the program's powerful features for generating effects, masking, and applying corrections to film images.

Syllabus:

- Introduction to Adobe After Effects: approaches to creating motion.
- Animation with motion graphics: manipulation of vector and raster artwork. Transformations—translation, rotation, scaling, and skewing of images and video.
- Layer manipulation and transformations.
- Creating web content, television, film, and video graphics with After Effects.
- File formats in After Effects: Advanced Audio Coding (AAC, M4A); audio exchange formats.
- Keyframes and interpolation. Importing 3D scene data.
- Anchor points, motion, rotation, opacity (5 hours).
- Blending modes.

Course Organization and Assessment:
The course is delivered in a traditional format, combining presentations with discussions, demonstrations, software training, and problem-based tasks. Video materials are used extensively, with practical exercises as the central component.

Film and Television Editing PART IV

ECTS credits: 6.5
Weekly workload: 2 hours of lectures, 3 hours of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: IV
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturers: Assoc. Prof. Biliana Topalova, PhD; Assist. Prof. Ivan Vladimirov, PhD

Course Structure:
The course provides an introduction to key concepts related to editing narrative material—space, time, dialogue, and sound dramaturgy. It examines the fundamental principles of constructing an episode, an editing phrase, and the overall structure of both cinematic and television works.

Syllabus:

- **Sound in cinema and its impact on film language.** Categories of sound; constructing meaning and character through sound; the role of film details in shaping psychological and social dimensions of character. (3 hours)
- **Genres and editing specifics.** Editing approaches across genres; particularities of shot usage, types of editing, and sound. (3 hours)

- **Shot duration in relation to genre.** Dramaturgical, visual, and sonic considerations in shot construction; building episodes. (4 hours)
- **Constructing a film episode.** Editing dialogue, sound, tempo, rhythm, spatial relations, and stylistic characteristics. (3 hours)
- **The film detail.** Types, functions, and symbolic shots; significance of detail in shaping character, filmic space, and genre-specific narratives. (3 hours)
- **Film time.** Types, dramaturgical and editing specifics; visual and sonic strategies for temporal construction; treatment of shot scales, editing types, and camera movements. (3 hours)
- **Film time (continued).** Expressing objective and subjective time; use of visual and sonic means. (4 + 3 hours)
- **Film space.** Genre and editing specifics; construction of space through sound, detail, and camera movement; deductive and inductive approaches; dramaturgical and genre-specific considerations. (3 hours)
- **Tempo and rhythm.** Methods of constructing tempo and rhythm at the level of episode and overall work; influence of genre, dramaturgy, and sound design. (3 hours)

Course Organization and Assessment:
Lectures are delivered in the traditional academic format, combining exposition with discussion, demonstrations, critical analyses, and problem-based tasks. Visual materials (film and television excerpts) are used for illustration.
The main focus is on practical tasks. Practical exercises aim to apply theoretical knowledge through activities such as editing episodes, selecting and arranging footage, color correction, and working with sound effects and music.

Contemporary Editing Technologies PART II

ECTS credits: 4.5
Weekly workload: 1 hour of lectures, 2 hours of practical exercises
Assessment method: examination
Examination type: practical
Semester: IV
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assist. Prof. Ivan Vladimirov, PhD

Course Structure:
The introduction and integration of new video technologies are reshaping core production workflows and directly influencing stylistic and genre diversity. The course examines the impact of **Artificial Intelligence (AI)** on film production and reviews the key technological trends in 2024 that students must be familiar with, along with the tools required for professional practice.

Syllabus:

- Riverside – AI-based transcription tool. Synthesia – AI-driven video editing platform. D-ID – text-to-video generation with AI avatars. Invideo – text-to-video conversion platform. Runway Gen-2 – text-to-video generation tool. (6 hours)
- Current trends in film and video production. (2 hours)

- Real-time moving mattes. (2 hours)
- Real-time color correction tools. (2 hours)
- Tools for creating titles and graphics. (2 hours)
- 2D and 3D titles. (3 hours)

Course Organization and Assessment:
Lectures are delivered in the traditional format—combining exposition, discussion, demonstration, observation, software exploration, and problem-based tasks. Visual materials are used for illustration. A strong emphasis is placed on practical work.
Practical exercises aim to reinforce theoretical knowledge through assignments such as: learning new editing software, editing narrative episodes, designing graphic titles, and processing visual elements. Students complete both written and practical tasks independently.

Technology of Sound Effects

ECTS credits: 2.5
Weekly workload: 1 hour of lectures, 1 hour of practical exercises
Assessment method: continuous assessment
Examination type: practical
Semester: IV
Methodological guidance: Department of Music, Faculty of Arts
Lecturer: Assoc. Prof. Valeri Pastarmadzhiev, PhD

Course Structure:
The course introduces students to the **technology of film and television sound**, focusing on the creation of a sonic image that aligns with the dramaturgical requirements of a work. Special attention is given to constructing realistic, abstract, contrapuntal, and psychologically immersive soundscapes.

Syllabus:

- Sound effects as a fundamental component of a film's auditory image. (2 hours)
- Using sound effects to immerse the audience, animate fantastical creatures, or intensify dramatic tension. (2 hours)
- Creating ambient soundscapes; realism in sound design; non-verbal storytelling through sound; tension-building with sound effects. (3 hours)
- Point effects – sounds directly representing on-screen actions. (2 hours)
- Foley – specialized post-production practice for enhancing the sound design. (3 hours)
- The significance of sound effects – supporting narrative development and shaping audience emotions. (3 hours)

Course Organization and Assessment:
Lectures are conducted in a traditional academic format, combining exposition, discussion, demonstration, observation, software training, and problem-based tasks. Video materials are used for illustration. The primary focus remains on practical assignments, allowing students to apply acquired knowledge creatively and independently.

Elective Courses

History of Cinema and Television – Part I
ECTS credits: 4.5
Weekly workload: 2 hours lectures, 1 hour seminars
Form of assessment: exam
Type of exam: practical
Semester: I
Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts
Lecturer: Assist. Prof. Dr. Ivo Nikolov

Course Description:
The course *History of Cinema and Television – Part I* introduces students to the foundations of cinema and television, their prehistory, and their pioneers. It presents the theoretical and practical achievements on which today's audiovisual culture is built. Students examine both successful and unsuccessful experiments, as well as the development of films that have influenced generations.

The ultimate goal is for students and future professionals to gain a broad understanding of the trends, creators, key moments, and landmark films throughout history. They should be able to identify and recognize artistic movements by their features and make connections between cinematic works and broader civilizational developments.

Syllabus:

- Camera obscura and early experiments in capturing images; development of the arts through the centuries
- Photography and the emergence of rotating cylinders – stroboscopes, phenakistoscopes, etc.
- The life and work of Eadweard Muybridge, Étienne-Jules Marey, Louis Le Prince, Thomas Edison
- The Lumière brothers – inventors and pioneers; Georges Méliès – contributions and legacy
- Films on both sides of the Atlantic – development of technique and genres
- Sergei Eisenstein and the theory of montage
- Charlie Chaplin – life and career
- The impact of World War I on the film industry
- German, French, Soviet, and American silent cinema
- The advent of sound and color, and other major innovations

Organization and Assessment:
Lectures are introduced with extensive examples, supported by film excerpts. Students analyze selected materials under the lecturer's guidance. Special emphasis is placed on interactive demonstrations to illustrate practical aspects. Seminars require active participation, discussion, and critical engagement with problems in film history. Independent work is essential: students prepare a creative project or a theoretical text as part of their

assessment. Coursework includes an individual project, while the final exam is based on presenting either a creative project or a theoretical essay. Additional reading lists and exam outlines are provided.

Technology of Video Editing
ECTS credits: 4.5
Weekly workload: 2 hours lectures, 1 hour seminars
Form of assessment: coursework (continuous assessment)
Type of exam: practical
Semester: I
Methodological guidance: Department of Television, Theatre and Cinema Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Description:
The course *Technology of Video Editing* familiarizes students with modern technical tools and contemporary technologies in television production. It covers the basic concepts of video editing technology, which represents the final stage of the creative production process.

Syllabus:

- Videotape and video recording. Technology of video recording
- Control and synchronization signals. Types of videotape recorders and their role in the editing suite
- Technical requirements for recorded material intended for editing. Signal types
- Editing with transitions and special effects using digital and analog effect generators
- Types of editing suites. Block diagram of an editing suite with two recorders and a sound mixer. Workflow and technology
- Types of editing in post-production suites. Automatic editing with pre-prepared EDL. Video rehearsal and creation of an editing plan. EDL
- Digital formats for video recording. Video standards

Organization and Assessment:
Teaching is carried out through lectures, analysis of film and TV works, and practical editing tasks. The lectures focus on understanding the basic principles and specificities of editing in fiction and television production. Students acquire knowledge of the key elements of narrative editing, the structure of film, and the specifics of sound and dialogue. Practical seminars reinforce these principles through exercises in editing dramatic sequences, transitions, and sound synchronization.

Introduction to Television Technology and Techniques

ECTS credits: 4.5
Weekly workload: 1 hour lectures, 2 hours exercises
Assessment method: exam
Type of exam: practical
Semester: I

Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course structure:
The course introduces the fundamental principles of working with digital television, as well as systems for TV signal transmission. Students become familiar with video recording equipment, different video recording formats, the main functions and purposes of video mixing devices, and television technologies for producing and broadcasting news, current affairs, and artistic programs.

Syllabus:

- Spectral characteristics of vision. Intensity of visual perception. Physical and physiological foundations of television.
- Fundamental principles of color television. Colorimetric laws of additive color mixing. Color models.
- Light signal converters: CCD and CMOS sensors. Types and applications.
- Basic functions and types of TV cameras (studio and ENG cameras). Equipment setup.
- Digital television broadcasting – DVB.
- Digital video recording formats. Encoding methods – H.264, MPEG-4, etc.
- Technology of production and broadcasting of news and current affairs programs.
- Technology of production and broadcasting of artistic programs.

Organization and assessment:
Practical exercises include: filming four course assignments and one semester project, as well as film analyses. All tasks are graded during the semester. Semester validation requires regular attendance, completion of assigned tasks, and teamwork participation.

Film Analysis

ECTS credits: 2.5
Weekly workload: 2 hours lectures
Assessment method: exam
Type of exam: written
Semester: I
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturers: Assoc. Prof. Dr. Irina Kitova; Chief Assist. Prof. Dr. Ivan Vladimirov

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

Syllabus:

- Preparation and context: research into the director's background, the film's genre, and the cultural and historical context.
- Plot and narrative structure: understanding how the story develops and is presented.
- Character analysis: development throughout the story; psychology, motivation, relationships, and conflicts.
- Visual style and cinematographic language: aesthetic aspects and film language.
- Sound and soundtrack: music, sound effects, and silence; their role in emphasizing key moments and creating mood.
- Genre analysis: rules and characteristics of different film genres.
- Symbolism and metaphors: how hidden ideas or emotions are conveyed visually.
- Director's style: the symbiosis between visual elements and overall impact.

Organization and assessment:
In-class activities include screenings of films and excerpts, analysis of cinematic elements, discussions, and debates. Students also take written tests. Extracurricular work involves reading, independent analysis of specific film elements, and writing a film analysis paper. The exam is written – analysis of a film

Optics and Cinematography Technology

ECTS credits: 2.5
Weekly workload: 1 hour lectures, 1 hour exercises
Assessment method: exam
Type of exam: practical
Semester: I
Methodological guidance: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course structure:
The course explores the general laws of image formation, the structure and functioning of optical systems, the key parameters and properties of lenses, and the processes of image formation and perception. It also examines criteria for evaluating the quality of optical and photographic images, as well as the construction of modern lenses – widescreen, special-purpose cinema and television lenses, and zoom lenses.

Syllabus:

- Three theories of the nature of light. Newton's theory and the description of light distortions and color.
- Wave theory (Huygens' *Treatise on Light*).
- Maxwell's electromagnetic theory. Speed of light.
- Visible spectrum and wavelength ranges.
- Basics of geometric optics. Interference, diffraction, and polarization. Law of rectilinear propagation of light.
- Laws of reflection and refraction. Refractive index.
- Total internal reflection. Critical angle. Optical systems with flat surfaces: plane mirrors and images.
- Prisms: refraction angle, light dispersion, reflective prisms with one or two reflecting faces. Applications in cinema and television equipment.

- Systems with spherical surfaces. Lenses – constructive data, two classes, six types of ideal optical systems. Real and virtual images. Back focal length of a lens.
- Focal length. Optical power of a lens. Focal length and diopter. Image formation with convex and concave lenses.

Organization and assessment:
Practical exercises include filming four course assignments and one semester project, along with film analyses. All tasks are graded during the semester. Requirements for semester validation include regular class attendance, task completion, and teamwork.

TV Design

ECTS credits: 2.5
Weekly workload: 1 lecture hour, 1 seminar hour
Assessment method: Exam
Type of exam: Practical
Semester: VI
Departmental guidance: Department of Television, Theatre, and Film Art, Faculty of Arts
Lecturer: Prof. Dr. Elena Trencheva

Course structure:
The training in this discipline includes studying the processes and methods of creating theatrical, film, and television scenography; the design and implementation of stage and film costumes; the design and realization of props, accessories, weapons, and other special elements that form the overall visual and spatial-plastic image of scenography.

Syllabus:

- The scenographer and the main creative team.
- The scenographer and the main technical team.
- The fundamental structure of stage space. Spaces and textures.
- Conveying a sense of historical period and degree of convention.
- Designing and executing costumes.
- Personal props and accessories for actors. Dressing extras.
- The fundamental layout of a film pavilion and TV studio. Film scenography.
- Interrelation between architecture, props, and costume.
- Trends in contemporary scenography.

Course organization and assessment:
Conducted through lectures on the main topics. The lecture course is delivered traditionally, supported by reproductions, documentaries, and feature films. Assignments for individual or team work are given as part of out-of-class activities.

Fundamentals of Composition

ECTS credits: 2.5
Weekly workload: 1 lecture hour, 1 seminar hour
Assessment method: Exam
Type of exam: Practical
Semester: I
Departmental guidance: Department of Television, Theatre, and Film Art, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course structure:
The proper arrangement of elements creates a sense of harmony, movement, or tension—depending on the intent. Composition speaks a thousand words, tells a story, and engages the viewer. The discipline aims to explore what composition is, how it is created, its key focal points, its impact on perception, and its expressive potential.

Syllabus:

- The rule of thirds.
- Framing. Basic rules of framing.
- Focusing. Automatic and manual focus.
- Eliminating distractions.
- Patterns, symmetry, and lines.
- What makes good composition? Proportion. Emphasis/focus. Balance and unity. Rhythm and movement. Contrast.
- Concept and principles of composition.
- Composition techniques. Building blocks of composition.
- Dynamic symmetry.

Course organization and assessment:
Practical exercises include: shooting 1 course assignment and 1 semester project. All assignments are assessed throughout the semester. Requirements for course validation include regular class attendance, completion of tasks, and teamwork participation.

Original (Film) Music

ECTS credits: 2.5
Weekly workload: 1 lecture hour, 1 seminar hour
Assessment method: Coursework (t.o.)
Type of exam: Practical
Semester: I
Departmental guidance: Department of Music, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Valeri Pastarmadzhiev

Course structure:
Film music refers to the original score that accompanies a film. In most cases, it is composed

by a film composer hired for the production. The score enhances the emotional impact of the film, creating a sound atmosphere for each scene, together with sound effects and dialogue.

Syllabus:

- The history of film music – stages, films.
- Key composers who contributed to the development of film music as an art form.
- Film music styles and genres.
- *Temp tracks* – temporary musical recordings used to indicate mood or feeling during the development stage.
- What is the difference between soundtrack and score? – The two types of film music.
- Musical forms: motif, phrase, theme, cyclical works.
- Music as abstraction. Emotion and musical atmosphere.
- Musical dramaturgy: leitmotif, theme, theme variations.

Course organization and assessment:
Conducted through lectures, film music analyses, and examination of musical excerpts from films. The goal is not only to master the basic concepts of film music creation but also to apply them in practice. Practical activities include analyzing film excerpts, music selection, and working with genres. Out-of-class work includes scoring a film excerpt, choosing music for a scene, and writing an analytical paper on the musical solutions in a film.

Multicamera Production Method

ECTS credits: 4.5
Weekly workload: 1 hour lecture, 2 hours practice
Assessment form: Ongoing assessment
Exam type: Practical
Semester: II
Department: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Description

The course introduces students to the fundamental principles and specifics of working with multicamera setups. It focuses on the director's console, live broadcasting, and television studio production. Students will study the principles of multicamera shooting and editing techniques applied in various TV formats such as talk shows, magazine programs, and concerts. Multicamera production involves using several film or professional video cameras simultaneously on set to record or broadcast a scene.

Syllabus Topics

- Principles of multicamera shooting – *Multi-Angle Storytelling*
- Strategic use of multiple cameras for simultaneous coverage of different aspects of action
- Camera positioning and logistics of the central camera
- Dynamic camera movement: cranes, dollies, drones for wide and smooth motion shots
- Split-screen composition: multiple camera angles displayed simultaneously

- Core tools: remote camera control, monitoring, video switchers and mixers (e.g., Blackmagic ATEM Mini, vMix, OBS Studio)

Course Organization and Assessment

Teaching is carried out through lectures, television production exercises, storyboard creation, and camera layout schemes. Practical assignments allow students to apply knowledge in directing, cinematography, and editing. Classes take place in a television studio, where students complete short exercises using multicamera setups. The final grade is based on active participation and a team-based practical project.

Audio Signal Processing and Filters

ECTS credits: 4.5
Weekly workload: 1 hour lecture, 2 hours practice
Assessment form: Examination
Exam type: Practical
Semester: II
Department: Department of Music, Faculty of Arts
Lecturer: Assist. Prof. Dr. Ventsislav Mitsov

Course Description

The course familiarizes students with audio signal processing software, the use of filters, different audio file formats, and parameters for sound editing.

Syllabus Topics

- Introduction to audio editing software: Adobe Audition, AudioMASTER, WavePad, Sound Forge Pro
- Noise reduction in microphone recordings
- Surround sound in multimedia systems and 3D sound in virtual reality
- Removing defects; use of spectral analyzers
- Audio filters: types, parameters, and applications (passive, digital, active)
- Applying effects: Acoustic Mirror, Wave Hammer
- Multichannel audio processing
- Equalization (EQ): boosting or reducing frequency ranges for shaping sound

Course Organization and Assessment

Lectures combine theoretical presentations with demonstrations, video illustrations, and hands-on tasks. Emphasis is placed on practical assignments, including mastering software tools and applying filters and effects to real audio material.

History of Cinema and Television PART II

ECTS credits: 4.5
Weekly workload: 2 hours lecture, 1 hour practice
Assessment form: Examination
Exam type: Written
Semester: II
Department: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assist. Prof. Dr. Ivo Nikolov

Course Description

The course continues the study of cinema and television history, focusing on the period from the end of World War II to the present day. Students examine theoretical and practical achievements that shaped modern audiovisual culture. Emphasis is placed on major movements, filmmakers, and films, as well as the emergence of television and streaming platforms. The aim is to enable students to recognize stylistic features of different movements, compare them, and analyze their cultural significance.

Syllabus Topics

- Cinema and totalitarianism: propaganda during WWII
- Italian Neorealism
- French New Wave
- Auteur cinema – Fellini, Antonioni, Bergman, Tarkovsky
- Post-war American cinema
- Cinema in the Soviet bloc after WWII
- Emergence of television and its specific language
- Postmodern cinema: Woody Allen, David Lynch, Quentin Tarantino, Lars von Trier
- Contemporary trends in television
- Comic-book universes, *Star Wars*, and global franchises
- Rise and development of streaming platforms
- Contemporary global film industry
- Development of cinema and television in Bulgaria (post-WWII to present)

Course Organization and Assessment

The course combines lectures with practical assignments, encouraging students to apply theoretical knowledge in their own projects. Tasks include film analysis, annotations, synopses of original ideas in the style of specific movements, and comparative studies of cinematic trends. Assessment is based on written assignments, participation, and independent projects.

Documentary Film Dramaturgy

ECTS credits: 4.5
Weekly workload: 2 hours lecture, 1 hour practice
Assessment form: Examination

Course Description

The course *Documentary Film Dramaturgy* prepares students to analyze the elements of the specific film language of documentary cinema, its expressive means, and the ways they are applied when creating a screenplay. Students acquire both theoretical and practical knowledge of the documentary script's nature, as well as the dramaturgical structure of completed documentary films.

Syllabus Topics

- Characteristics of documentary cinema; dramaturgical specifics of documentary film
- The script in documentary filmmaking: from concept to screenplay
- The script as part of the overall film project; documentary screenplay format
- Semantics of the documentary screenplay; codes and viewpoints in documentary film
- Composition of the documentary film; documentary genres
- Time and space in documentary cinema
- Film narrative and film action
- Reality and its representation in documentary film
- Plot and story in documentary cinema

Course Organization and Assessment

- **Contact hours:** 15 hours of lectures, 30 hours of practice
- **Independent work:** reading assignments, creative tasks, control tests, preparation for seminars, work with digital sources, exam preparation
- **Ongoing assessment:** attendance, participation in discussions, presentations, creative assignments and texts, control tests, course projects

Marketing in the Screen Arts

Course Description

The course introduces students to the essence of art management and the strategic role of managers in the arts. Both theoretical aspects of art management and practical challenges in the work of arts managers are discussed. The aim is to provide students with structured

knowledge of art management and practical methodologies for applying theoretical principles across different creative industries.

Syllabus Topics

- Core approaches and principles of management in the arts: planning, organizing, coordinating, motivating, control
- The art manager and decision-making: nature, specifics, and types of management decisions in the arts
- Organizational structures and processes in the arts and culture
- Organizational culture and communication in cultural management
- Motivation and art management: models and processes; motivation in creative work
- Management in the audiovisual sector: film and television industries
- Music management: recording industry, production, and publishing
- Management of festivals, competitions, museums, galleries, and cultural events

Course Organization and Assessment

The course is taught through lectures with structured introductions and transitions between topics. Discussions are encouraged to ensure continuity and allow students to independently reach conclusions that introduce new material.

Digital Formats

ECTS credits: 2.5
Weekly workload: 1 hour lecture, 1 hour practice
Assessment form: Ongoing assessment
Exam type: Practical
Semester: II
Department: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Description

The course introduces students to the most commonly used digital formats for graphics, video, and audio. It provides a foundation for working with contemporary media technologies and helps students assess which digital formats are appropriate in specific creative and technical contexts.

Syllabus Topics

- Encoding and compression of video; container formats (AVI, QuickTime MOV, MPEG)
- Application of container files for integrating multiple data types
- Image file formats: JPEG/JPG, GIF, SVG, PNG, TIFF
- Video file formats: principles and use cases
- Audio file formats: M4A, MP3, WAV
- MP4 multimedia container (H.264 video and AAC audio)

- Software and hardware implementations of video compression/decompression

Course Organization and Assessment

Lectures introduce the different digital formats and their applications. Independent assignments and tests reinforce students' knowledge of file formats, their practical uses, and editing workflows.

Fundamentals of Film Production

ECTS credits: 2.5
Weekly workload: 1 hour lecture, 1 hour practice
Assessment form: Examination
Exam type: Written
Semester: II
Department: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Chief Assist. Prof. Dr. Ivo Nikolov

Course Description
The main objective of the course is to acquaint students with the complex issues of organization, financing, and realization of audiovisual production in the context of technological evolution, rapid innovations, new forms of social dynamics, and developments in communication practices. The course explores the fundamental concepts related to responsibility for the overall production process and the possibilities for optimal distribution of the product, carried out by the producer. Students acquire knowledge of different models of film and television production organization, production schedules, and budgeting.

Syllabus Topics

- Film production at the threshold of the 21st century – new technologies, global dimensions
- Audiovisual production as a tool of influence and source of new elites
- Audiovisual production and the media – emerging challenges
- The producer's role within the institutional system of audiovisual production
- The producer as a generator of positive social processes
- The producer and interpersonal communication within the team
- Key sources of financing audiovisual projects
- Production schedule and budget planning

Course Organization and Assessment
Teaching is delivered through lectures on the main topics, supported by reproductions, documentaries, and feature films. Students are assigned independent or teamwork tasks outside classroom hours, including the preparation of production budgets for different types of films.

Film Terminology

Course Description
This discipline is focused primarily on the terminology of cinematography, serving also as a comprehensive guide to film terminology that every professional in the film industry should know. English equivalents of key terms are presented, providing essential knowledge for work in international film production.

Syllabus Topics

- Terms related to filming techniques
- Terms related to film structure
- Fundamental terms for storytelling in cinema
- On-set work with professional terminology
- Script development using English-language film terminology
- Work in a TV studio – learning terms during preparation and filming

Course Organization and Assessment
Lectures and practical sessions aim to familiarize students with terminology used across the stages of film production. Extracurricular activities include independent study and working with literature. The exam is conducted in the form of a written test.

Ongoing Practical Training

Course Description
The course in Ongoing Practical Training aims to apply students' knowledge acquired in lecture-based courses through practical activities. It is designed to develop practical skills in teamwork, including organization, preparation, and on-set work.

Syllabus Topics

- Field practice sessions amounting to 30 hours

- Tasks assigned by the artistic supervisors of the specializations: Film and TV Directing, Film and TV Cinematography, Film and TV Editing, Producing in the Entertainment Industries, and Audiovisual Arts
- Application of theoretical knowledge in practice
- Fundamentals of shooting principles: the 180-degree rule, spatial orientation, use of different shot sizes, building scene continuity
- Preparation stages: script development, working book, storyboard
- Practical training in team collaboration and task distribution among specializations

Course Organization and Assessment
Students carry out assignments related to practical training, including script preparation and post-production of recorded exercises. Extracurricular activities involve filming and editing university and faculty events. Practical tasks include shooting and editing during practice sessions, publicly assessed based on group discussions and analyses.

Editing of Commercials and Music Videos

ECTS credits: 4.5
Weekly workload: 1 lecture hour, 2 practice hours
Assessment form: Examination
Exam type: Practical
Semester: III
Department: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Description
The course introduces students to the basic rules and principles of producing commercials and music videos. It develops skills related to music knowledge, symbolism, editing techniques, musical sensitivity, aesthetic taste, and the use of new technologies. Students master different editing approaches, working with symbolic and iconic images, and creating complete audiovisual products.

Syllabus Topics

- Types of music videos according to music style; impact and expressive means
- Editing and specifics when working with music
- Narrative music video: playback work, effects, and new technologies
- Types of advertising: general, collective, group; messages and psychological characteristics
- Advertising and the product life cycle
- Advertising types based on viewer psychology and socio-psychological influence
- Advertising and perception psychology; specifics of visual, sound, and textual components
- The detail as a visual element; effects as a dramaturgical device
- Product emphasis: types of advertising; positive and negative impact; negative advertising
- Advertising messages with social, political, and economic goals
- The role of socio-cultural context in determining advertising meaning

Course Organization and Assessment
The course is taught through lectures combining analysis, demonstrations, observation, and practical tasks, supported by video materials. Practical sessions aim to apply the acquired knowledge through exercises in producing commercials and music videos.

Script Supervision

ECTS credits: 4.5
Weekly workload: 1 lecture hour, 2 practice hours
Assessment form: Examination
Exam type: Written
Semester: III
Department: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Chief Assist. Prof. Dr. Ivan Vladimirov

Course Description
The course trains students to work as script supervisors in film and television productions. It covers the preparation of the working script, on-set supervision, and post-production tasks. Students acquire practical knowledge of continuity management during pre-production, filming, and post-production, gaining skills essential for the profession of script supervisor, a key role in both cinema and television.

Syllabus Topics

- The profession of the script supervisor: duties and team relations (2 hours)
- Pre-production: working script preparation, episode breakdown, continuity, props, costumes, dialogue (2 hours)
- On-set work: daily shooting plan, episode preparation, teamwork responsibilities (3 hours)
- Preparing the script supervisor's continuity script: inter-episode continuity (2 hours)
- Supervision of direction, costume, props, make-up, dialogue, day/night shifts; wrap-up period; dialogue sheets (3 hours)
- Script supervision in television and film production (3 hours)

Course Organization and Assessment
Teaching combines lectures, discussions, demonstrations, and practical tasks, supported by video materials. The focus is on hands-on assignments. Assessment is based on a written task and a test.

Sound in Feature Film

ECTS credits: 4.5
Weekly workload: 1 lecture hour, 2 practice hours
Assessment form: Examination
Exam type: Practical

Department: Department of Music, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Valeri Pastarmadzhiev

Course Description
The course introduces students to the fundamentals of sound in narrative cinema, with focus on balance, sound dramaturgy, construction of sound images, and mix preparation. Students acquire both technical and artistic knowledge of cinematic sound.

Syllabus Topics

- Building images through sound; sound dramaturgy
- Sound elements: speech, effects, music, silence
- Sound symbols
- Spatial-temporal congruence, causality, and semantics
- Dolby Pro-Logic II, IIx; HD Digital Cinema Sound
- Dolby Digital EX, Dolby Digital Plus, Dolby TrueHD
- Dolby Virtual Speaker, Dolby Headphone
- Sound balancing in recordings: pre-mix, intermediate mix, final mix
- Sound design and diegesis

Course Organization and Assessment
Lectures combine theory with demonstrations, discussions, and software practice, supported by video materials. Emphasis is placed on practical assignments. Students complete two practical projects for final assessment.

Magazine Television Show

ECTS credits: 4.5
Weekly workload: 1 lecture hour, 2 practice hours
Assessment form: Continuous assessment
Exam type: Practical
Semester: III
Department: Department of Television, Theatre, and Film Arts, Faculty of Arts
Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Description
The course introduces students to the preparation, shooting, and post-production of magazine-format TV shows, which combine diverse expressive means and require broad editing skills. Students learn the specifics of producing and broadcasting varied content, both live and recorded, in different magazine show genres.

Syllabus Topics

- Principles and structure of magazine TV shows
- Morning show: topics, visuals, messages, audience
- Thematic magazine shows
- Script and video preparation, studio and lighting setup

- Guest and topic selection
- Coverage and editing of current events
- Magazine shows on culture
- Magazine shows on sports
- Television formats, video podcasts, and TV audiences

Course Organization and Assessment
Lectures combine theoretical exposition with discussions, demonstrations, and practical studio exercises. Students apply knowledge in analytical written assignments and individual practical tasks conducted in the TV studio.

Dubbing
ECTS credits: 4.5
Weekly workload: 2 hours lectures
Knowledge assessment: exam
Type of exam: practical
Semester: III
Methodological guidance: Department of Television, Theatre, and Film Art, Faculty of Arts
Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course structure:
The course aims to provide students with solid theoretical and practical knowledge that will ensure confidence in skills related to dubbing — in terms of preparation, performance, and collaboration between actor and sound director. Professional work behind the microphone can be realized in radio broadcasts or, where possible, in dubbing and post-synchronization studios, voiceover of commercials, audiobooks, etc.

Curriculum:

- The importance of dubbing in film
- Choosing the right dubbing technique: Target audience; Budget; Artistic vision
- Dubbing vs. Voice-over: understanding the difference. Comparative analysis
- Subtitling vs. Dubbing: understanding the difference
- Audio dubbing in post-production: Script translation; Voice recording; Dialogue editing; Dialogue mixing; Quality control
- When to use dubbing in film? Scenarios and contexts: Dubbing in different media; Dubbing in film – rise and popularity; Dubbing in anime – a new perspective
- Global audience accessibility; Cultural exchange; Box office potential; Streaming services; Technological advancements – use of Artificial Intelligence

Course organization and evaluation:
Practical exercises aim to complement and apply the acquired knowledge through different forms – practical tasks for introducing dubbing software, microphone work, and studio practice.

Contemporary Bulgarian Cinema
ECTS credits: 4.5
Weekly workload: 2 hours lectures
Knowledge assessment: exam
Type of exam: practical
Semester: III
Methodological guidance: Department of Television, Theatre, and Film Art, Faculty of Arts
Lecturers: Assist. Prof. Ivan Vladimirov, PhD; Assist. Prof. Petar Rusev, PhD

Course structure:
Students should acquire knowledge about the state of contemporary Bulgarian cinema, enriching their overall and film-specific culture. The course examines the trends and main directions of artistic search in Bulgarian cinema after the political changes of 1989. Based on specific works in fiction and documentary film, the transition to a producer-based model of film production is illustrated.

Curriculum:

- Historical changes of 1989 and their impact on national film production
- Restructuring of the system. Establishment of production units functioning in market conditions
- Restructuring of film distribution. Privatization of cinemas
- Contemporary Bulgarian cinema in the context of European cultural cooperation. Membership in Eurimages, MEDIA, and other organizations
- Bulgarian cinema at international festivals – overview of its representation through the years
- Main trends in Bulgarian fiction cinema: Films, authors
- Bulgarian documentary cinema after the political changes
- Bulgarian TV cinema after the political changes

Course organization and evaluation:
Lectures and seminars are aimed at analyzing the development of contemporary Bulgarian cinema. Training includes screenings of landmark films, analysis of excerpts, discussions of contemporary works, and meetings with prominent screenwriters, directors, and cinematographers. Two written papers are required.

TV Series Dramaturgy
ECTS credits: 4.5
Weekly workload: 1 hour lectures, 1 hour exercises
Knowledge assessment: continuous assessment
Type of exam: written
Semester: III
Methodological guidance: Department of Television, Theatre, and Film Art, Faculty of Arts
Lecturer: Assist. Prof. Ivan Vladimirov, PhD

Course structure:
The course in TV Series Dramaturgy trains students in the dramaturgy of the television series, the principles of structuring a TV serial narrative, working with dialogue, and constructing the television space. It introduces the basic forms and specifics of TV production, familiarizing students with the dramaturgical features of TV series, their varieties, narrative construction, and the relationship with the television audience. The series is viewed as a television product with a strictly structured script, where precise dialogue is essential for creating dramatic situations.

Curriculum:

- Content aspects and cultural layers of various TV series forms. How broad is the territory of the TV series? Is it subordinated to national propaganda?
- Classification of TV series by dramaturgical basis
- Character development through dialogue. Features of dialogue in TV series
- TV series as an expression of social and psychological changes in society
- Mechanisms of influence of global and European TV series production on Bulgarian television cinema
- New trends in series – technological, creative, social, and audience-oriented

Course organization and evaluation:
The training includes film and TV screenings, analysis of selected episodes, and the development of partial scripts. Practical exercises aim to apply knowledge from lectures and discussions. Evaluation is based on an analysis of a series and a script adaptation from literary text.

Costume and Props in Advertising
ECTS credits: 4.5
Weekly workload: 1 hour lectures, 1 hour exercises
Knowledge assessment: continuous assessment
Type of exam: practical
Semester: III
Methodological guidance: Department of Fine Arts, Faculty of Arts
Lecturer: Maria Onteva, PhD

Course structure:
The course involves studying the processes of designing and using existing film or theatre costumes, designing and producing details and accessories in props, weapons, and other special components contributing to the overall visual image of contemporary advertising.

Curriculum:

- The specificity of costume in different stage genres and cinema. The costume in the advertising field
- Costume, accessories, and props – composition, stylization, color, fabrics, materials, environment, and their specificity
- Types of makeup: decorative, stage, and film makeup. The role of costume, accessories, and props in advertising

- Star image construction in advertising
- The era of shopping malls. Brand expansion in clothing, influence of fashion trends and attitudes in advertising through performing and cinematic arts
- Stylistic figures as communicative approaches. The dramatized advertisement. The enigma model
- Cinema as a benchmark for communicative synergy in creating commercial utopias through television and film fantasies

Course organization and evaluation:
The lecture course is conducted in a traditional way – exposition combined with discussion, demonstration, and observation. Lectures are illustrated with video materials.

Ongoing Practical Training
ECTS credits: 4.5
Weekly workload: 2 hours exercises
Knowledge assessment: continuous assessment
Type of exam: practical
Semester: IV
Methodological guidance: Department of Television, Theatre, and Film Art, Faculty of Arts
Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course structure:
The course aims to apply students' knowledge from lectures into practical activities acquired during the second year of study. It focuses on developing practical skills in working on documentary and fiction films, teamwork, organization, preparation, and on-set work.

Curriculum:

- Training emphasizes documentary genres: filming, recording, editing interviews, and developing current social topics
- Practical tasks are defined by the artistic supervisors of the three specialties: Film and TV Directing, Film and TV Cinematography, Film and TV Editing
- Practical training stages: preparation, script development, production book, location scouting
- Practical training includes group discussions and task allocation within interdisciplinary teams
- Students are divided into mixed teams across specialties
- Practical training is conducted under the supervision of assistants and artistic supervisors

Course organization and evaluation:
Tasks are prepared in advance and carried out during practice. Activities include script discussions, shooting plan preparation, task distribution, rehearsals, and technical planning.

Extracurricular work:
Students develop scripts, work on post-production of filmed tasks, and participate in recording and editing events related to the activities of the university and faculty.