



SOUTH-WEST UNIVERSITY “NEOFIT RILSKI” – BLAGOEVGRAD

Address: 66 Ivan Mihaylov Str., 2700 Blagoevgrad, Bulgaria

Website: www.swu.bg

FACULTY OF ARTS

Department of Television, Theatre and Cinema Arts

Address: 3 Polkovnik Dimov Str., 2700 Blagoevgrad, Bulgaria

E-mail: art@swu.bg

MASTER'S PROGRAMME

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

Graduate Profile:

Graduates of the Master's Programme in *Film and Television Editing* acquire in-depth theoretical, factual, and technological knowledge in the fields of cinema, television, and the broader spectrum of media production. They master advanced expertise in editing, directing, dramaturgy, music and sound, as well as in the specifics of feature and documentary cinema, and short audio-visual forms. Students gain substantial knowledge of new artistic technologies and contemporary means of presentation and dissemination. They are able to independently interpret and apply the acquired knowledge in the creation of high-quality artistic works.

Competencies of Graduates

Graduates of the programme are fully qualified to:

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

PROGRAMME STRUCTURE

(in accordance with the ECTS Users' Guide of the European Union)

Subject Area: Film and Television Editing – Master's Programme (2 semesters)

Year One			
Semester 1	ECTS credits	Semester 2	
Compulsory courses		Compulsory courses	
Contemporary Editing Structures Part I	6,0	Contemporary Editing Structures Part I	6,0
Computer Sound Processing	3,0	After Effects	3,0
New Technologies in Editing	3,0	State Practical Examination	15,0
Elective Courses (students choose four courses from Group I)		Elective Courses (students choose four courses from Group II)	
Elective courses		Elective courses	
Visual Aesthetics in Film and Television	4,5	Sign and Image in Editing	4,5
Screen Arts Dramaturgy	4,5	Post-production	4,5
Trends in Contemporary Directing	4,5	Constructing the Editing Composition	4,5
Structural Editing Analysis Screen	4,5	Adaptation of a Literary Work	4,5
Musical Forms	4,5	Bulgarian Cultural History of the 20th Century	4,5
Costume and Props in Short Forms	4,5		
	A total of 30		A total of 30

Summary:

Component – ECTS Credits

- **Semester 1** (Compulsory + Elective Courses): 30 ECTS
- **Semester 2** (Compulsory + Elective Courses): 30 ECTS
- **Total for the Academic Year:** 60 ECTS

MASTER'S PROGRAM
FILM AND TELEVISION EDITING
Master's Program – 2 Semesters
COURSE DESCRIPTION

Compulsory Courses

CONTEMPORARY EDITING STRUCTURES I

ECTS credits: 6.0

Weekly workload: 3 hours of lectures, 3 hours of practical exercises

Form of assessment: continuous assessment

Type of examination: written, practical

Semester: I

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

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The course provides an introduction to the key concepts related to new tendencies in contemporary cinema – themes, expressive means, and approaches. It examines the principles underlying the application and mastery of contemporary editing tools and styles, with particular attention to new technologies, dramaturgy, and cinematic language.

Syllabus:

- Similarities and differences in the interpretation of reality in film and television images.
- Digital technologies and the construction of hyperreality.
- The television image as reflection, mirror, copy, or distortion of reality.
- Internal and external production of reality.
- Components of editing composition.
- Building the structure of an episode through the integration of generated images with classical narrative construction.
- Objective and subjective representation of information in television programming.
- Reflecting contemporaneity through new narrative structures in film.
- Transformation of time and space in the context of new technologies.
- Emerging tendencies and editing structures.
- New editing styles and trends in cinema and television.
- Emphasis in editing composition – visual and sound aspects.
- Contemporary cinema: new themes and challenges.

Course Organization and Assessment:

The course combines a theoretical and analytical approach to the lecture material, including comparative analyses, theoretical studies, and the analysis of works. The practical component involves the completion of both practical and written assignments, which constitute part of the final examination.

COMPUTER-BASED SOUND PROCESSING
ECTS credits: 3.0

Weekly workload: 1 hour of lectures, 2 hours of practical exercises

Form of assessment: continuous assessment

Type of examination: practical

Semester: I

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Valeri Pastarmadjiev

Course Structure:

The course introduces students to methods of sound signal processing, the use of audio filters, sound level control, parameters of different formats and types of sounds, as well as the technical specifications of filters.

Syllabus:

- Analog and digital measuring instruments.
- Sound compression.
- Sound digitization.
- Quantization loss.
- Digital synchronization.
- Working with a portable computer and external interface.
- Stereophonic microphone techniques.
- External sound recording systems.
- Issues in coding dynamically processed sound.
- Conversion of audio files.
- Mixing controller.

Course Organization and Assessment:

The theoretical component focuses on an in-depth study of digital sound, the parameters of audio filters, and the processing and application of sound in various genres. The practical component includes assignments related to the use of sound filters and post-production work. Students complete two practical tasks, which form part of the final assessment.

NEW TECHNOLOGIES IN EDITING

ECTS credits: 3.0

Weekly workload: 1 hour of lectures, 2 hours of practical exercises

Form of assessment: examination

Type of examination: practical

Semester: I

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

Lecturer: Chief Assistant Prof. Dr. Ivan Vladimirov

Course Structure:

The course provides an introduction to the fundamental concepts related to new tendencies in contemporary cinema—topics, expressive means, and approaches. It explores the principles of applying and mastering modern editing tools and styles in connection with new technologies, dramaturgy, and cinematic language.

Syllabus:

- New versions of Avid and their expanded functionalities.
- Boris “Effect.”
- Working with video materials of different resolutions on a single timeline.
- Possibilities for working with digital negatives (DI) in off-line mode.
- Real-time multicamera editing (9 SD sources, 3 HD sources).

- Real-time Moving Mattes.
- Professional-level real-time color correction tools.
- Tools for creating titles and graphics.
- 2D and 3D titling.

Course Organization and Assessment:

The course emphasizes mastering new computer-based editing programs and expanding the ability to use them effectively. Practical assignments are directly connected to the aims of the lecture course.

CONTEMPORARY EDITING STRUCTURES – PART II

ECTS credits: 3.0

Weekly workload: 1 hour of lectures, 2 hours of practical exercises

Form of assessment: examination

Type of examination: written

Semester: II

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

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The course introduces students to the fundamental concepts associated with new tendencies in contemporary cinema—topics, expressive means, and stylistic approaches. It examines the principles of mastering and applying contemporary editing tools and styles in relation to new technologies, dramaturgy, and film language.

Syllabus:

- Documentary forms: styles and tendencies.
- New forms in television productions.
- Expanding formats in TV programs and documentary films.
- Specialized television channels for documentary content.
- Principles of new fictional television forms.
- Styles, genre characteristics, new technologies.
- New forms of dialogue. Specificities of editing.
- Combining dialogue with music and effects.
- Building character through sound expression.
- Construction of space and time: editing particularities.
- New spatial solutions in editing composition.
- Chronotope. Similarities and differences in the interpretation of reality in film and television images.
- Altered reality. Subjective and objective points of view.
- Material manipulation. Editorial intervention within the frame.
- Structure and morphology of the contemporary frame.
- Forms of manipulation.

Course Organization and Assessment:

The course involves an analytical approach to lecture material through comparative analysis, theoretical studies, and critical examination of works. The practical component includes the completion of a practical task and a comparative editing analysis.

AFTER EFFECTS

ECTS credits: 3.0

Weekly workload: 1 hour of lectures, 2 hours of practical exercises

Form of assessment: examination

Type of examination: practical

Semester: II

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

Lecturer: Chief Assistant Prof. Dr. Ivan Vladimirov

Course Structure:

The course encompasses the study of the theory of special and composite shots for film and television, as well as practical training in mastering the fundamental methodologies for working with special effects and integrating them into overall screen composition.

Syllabus:

- Fundamental scheme of the film-digital method.
- Multiple exposure: core principles in film and television practice.
- Creating special effects through partial exposure of a frame.
- Multiple frame exposures.
- Combining live-action footage with digitally processed scenes.
- Merging two images with different optical axes by removing selected portions of the emulsion.
- Moving mattes.
- Separating foreground from background using chroma key techniques.

Course Organization and Assessment:

The course is primarily practice-oriented. Students explore the possibilities of replacing elements such as background, color, and composition. They are required to film and complete practical projects based on predefined parameters.

Elective Courses

VISUAL STYLE IN CINEMA AND TELEVISION

ECTS credits: 4.5

Weekly workload: 1 hour of lectures, 2 hours of practical exercises

Form of assessment: examination

Type of examination: practical

Semester: I

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

Lecturer: Assoc. Prof. Dr. Krum Ivanov

Course Structure:

The course “*Visual Style in Cinema and Television*” examines the creative and technological work of the cinematographer across different schools of cinematography and filmmaking traditions. It introduces students to the specificities of cinematic and television language. Emphasis is placed on the unity and interaction of form and content, the exploration of models for realizing artistic ideas, and the stimulation of new paradigms. The course formulates key reference points in the plasticity of screen imagery, develops professional skills and techniques of the cinematographer, and fosters independent and creative thinking.

Syllabus:

- Psychophysiology of perceiving the screen image.
- Visual perception. Resolution of the human visual system (eye receptor – brain analyzer).
- Contrast sensitivity of the human eye. Visual phenomena: persistence of vision, low-light and high-light perception, and visual response in the cinema setting.
- Types of cinematic reproduction: physically accurate reproduction, physiologically accurate reproduction, psychologically accurate reproduction.
- Light: physical and photographic parameters. Modern photosensitive systems. Cinematographic techniques and solutions in constructing lighting schemes for different film and video genres.
- Specifics of shooting under special conditions: sunrise, sunset, and “day-for-night” (American night).
- Color: psychology of color perception and dramaturgy of color.
- Psychology of perceiving the 3D screen image – advantages and limitations.
- SFX film and video shooting.

Course Organization and Assessment:

The lecture course integrates illustrative and discussion-based materials, including film and television screenings. These screenings are accompanied by in-depth discussions of cinematographic work, expressive means, and the role of dramaturgy as a structural determinant of visual language. During 15 hours of group exercises, students test in practice the collective method of creativity in cinema and television.

DRAMATURGY OF SCREEN ARTS

ECTS credits: 4.5

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: written

Semester: I

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

Lecturer: Chief Assistant Prof. Dr. Ivan Vladimirov

Course Structure:

The course focuses on the study of new dramaturgical structures and the transformations in dramaturgy arising from technological innovations and thematic shifts in the fields of cinema and television.

Syllabus:

- Dialogue as a fundamental element in dramaturgy for shaping the cinematic image.
- Conflict – internal and external. Types of conflict and methods of representation.
- The protagonist: inner dimensions, relationship with conflict, environment, and secondary characters.
- The role of external circumstances in shaping the character’s inner world.
- Dynamics of interactions between characters.
- Psychological and visual treatment of characters: appearance, gestures, facial expressions, pauses, aggression.
- From conception to screenplay realization.
- Setting and environment.
- Time and place of action.
- Boundaries of life and cinematic narrative.

- The contemporary viewer and new explorations in form.
- Psychology of the individual and inner quests.
- Literary classics and film adaptations.

Course Organization and Assessment:

Lectures introduce students to the genre characteristics of films, with analyses of selected episodes, authors, and key elements of cinematic language. The practical component includes dramaturgical analysis of a work, the development of screenplays on assigned topics, and analysis of dramaturgical texts. Assessment also incorporates character analysis and screenplay writing on a given theme.

TRENDS IN CONTEMPORARY DIRECTING

ECTS credits: 4.5

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: written

Semester: I

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

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

Course Structure:

The course “*Trends in Contemporary Directing*” allows students to gain deeper insight into the creative styles of directors. During the training, students become acquainted with the main elements of dramaturgical and epic forms characteristic of contemporary film and television production. Mastery of these two approaches to creating audiovisual works (cinema and television) provides students with the foundation to define their artistic direction and determine the type of cinema they wish to pursue.

Syllabus:

- Contemporary European cinema: new movements and styles.
- American independent cinema and the global influence of “indie” films.
- Development of Eastern national cinematographies and Latin American cinema.
- Film series and omnibus films.
- Experimental cinema.
- Hybrid cinema, “found footage” films, and interactive cinema.
- The boom of Korean cinema – Park Chan-wook and others; Japanese and Hong Kong cinema.
- The invisible conflict in contemporary cinema.

Course Organization and Assessment:

The course is conducted through lectures, analyses of film and television works, and the development of visual exercises or script sketches. Its aim is to explore contemporary creative pursuits in world cinema and modern interpretations in audiovisual arts. Students acquire knowledge and skills related to the essential elements of narrative filmmaking and learn to approach them with freedom and creativity in their interpretation.

STRUCTURAL ANALYSIS OF EDITING

ECTS credits: 4.5

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: written

Semester: I

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

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

Course Structure:

The course “*Structural Analysis of Editing*” introduces students to contemporary works of leading film theorists. It focuses on the study of editing structures from the perspective of horizontal and vertical construction in the creation of a complete edited image, while also engaging with recent theoretical achievements in the field of film theory.

Syllabus:

- Levels of reality. Replacing virtual perception with actual perception.
- Falsification. Divisibility of space into homogeneous and segmented elements.
- Time as the indirect representation of movement.
- Levels of motion. Closed and changing systems.
- The frame as an image of movement.
- Visual and linguistic structuring of reality in contemporary audiovisual works.
- Structure of new editing phrases constructed on the basis of generated images.
- The specific language of different art forms and their influence on cinema.
- New forms of image construction.
- Visual and sound construction of cinematic reality.

Course Organization and Assessment:

The course emphasizes the semiotic dimension of frames and editing figures. Contemporary works are analyzed with regard to their structure and the transformation of image signification in relation to genre shifts and technological developments. The written assignment requires students to carry out an analysis of a work, focusing on the semiotic aspects of editing.

SCREEN MUSIC FORMS

ECTS credits: 4.5

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: practical

Semester: I

Methodological guidance: Department of Music, Faculty of Arts

Lecturer: Assoc. Prof. Dr. Valeri Pastarmadjiev

Course Structure:

The course introduces the fundamental concepts and terminology related to music, with an emphasis on the principles of original music composition. It aims to develop students' ability to select and construct the musical dramaturgy of a film, deepen their knowledge of the necessary musical culture, and support their future creative practice.

Syllabus:

- Musical forms: motif, phrase, theme, cyclical compositions.
- Music as abstraction. Emotionality and musical atmosphere.
- Musical dramaturgy: leitmotif, theme, thematic variations.
- Stages of working with contemporary film music and archival music.
- Trends in contemporary styles of original music for film and television productions.

Course Organization and Assessment:

The course is designed to build students' skills in working with music, exploring contemporary tendencies in film music, and constructing musical compositions. For final assessment, students are required to complete a practical assignment.

COSTUME AND PROP DESIGN IN SHORT FORMS

ECTS credits: 4.5

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: practical

Semester: I

Methodological guidance: Department of Fine Arts, Faculty of Arts

Lecturer: Dr. Maria Onteva

Course Structure:

The course focuses on the processes of designing and applying existing film or theatre costumes, as well as on creating and realizing details and accessories within props, weapons, and other special components that contribute to the overall visual image of contemporary advertising.

Syllabus:

- The specificity of costume design in various stage genres and cinema.
- Costume in the advertising field.
- Costume, accessories, and props: composition, stylization, color scheme, fabrics, materials, architectural and object environment, and their specificities.
- Types of make-up: decorative, stage, and film make-up.
- The role of costume, accessories, and props in advertising.
- Building an image in advertising through the appearance of stars:
 - The “bad taste” decade of the 1980s;
 - The mass style of the 1990s – grunge fashion;
 - The era of shopping malls.
- The expansion of branding in clothing, the influence of fashion trends and attitudes in advertising through the means of stage and screen arts.
- Stylistic figures as communicative approaches. Dramatised advertising. The model of the enigma.
- Celebrity endorsements in advertising through stage and film costume.
- Cinema as an indicator of communicative synergy (combined creative effort).

Course Organization and Assessment:

Students are expected to acquire knowledge of the processes of designing and creating costumes, props, important details, and various accessories used in contemporary audiovisual advertising. The practical assignment consists of creating and developing an advertising project that incorporates elements from different historical periods.

SIGN AND IMAGE IN FILM EDITING

ECTS credits: 3.0

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: written

Semester: II

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

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The course *Sign and Image in Film Editing* introduces students to the fundamental concepts related to the semiotic structure of editing imagery. It examines the system of signs in editing and its transformation

within the context of new and evolving media. The course further explores the changing function of the sign and the image in the system of montage.

Syllabus:

- Preverbal content – images and signs.
- Images in the iconographic age.
- Replacement of the image's signification with information.
- Heterogeneous levels of movement:
 - External movement of elements;
 - Internal movement – transformation of elements and objects.
- The image of the entire frame as an image of time.
- Architecture of framing. Moving and static sections within the frame.
- Electronically generated reality. The image as an electronic product.
- Images as elements of a technological system – three-dimensional and polymetric images.
- Alternative variants of the image.
- Rapid development of visual representation techniques: photography, cinema – saturation of space with images.
- Emergence of digitized symbols. Alternative worlds of the image.
- New meanings of sign and image in the system of image generation.
- The system of signs in the context of the dynamic audiovisual culture.
- New relations between space and time in the use of generated images.
- Development of the concepts of image and sign.
- Analysis of symbolism and the use of signs in the context of the film episode.

Course Organization and Assessment:

The course emphasizes the semiotic aspects of frames and editing figures. Contemporary works are analyzed with regard to structural changes and the transformation of the sign within the image, in relation to genre and technological shifts. The final written assignment consists of an analysis of a work focusing on the semiotic dimension of montage.

POST-PRODUCTION

ECTS credits: 3.0

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: written

Semester: II

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

Lecturer: Assoc. Prof. Dr. Bilyana Topalova

Course Structure:

The *Post-Production* course introduces students to new technologies and methods applied in the post-production of digital imagery, negative film stock, and 3D films. It examines the processes of transferring digital images onto film stock and explores the fundamental workflows of contemporary post-production.

Course Content:

- Editing and processing of video and audio materials.
- Color correction and visual quality enhancement.
- Integration of visual effects and animation.
- Work with subtitles and graphic elements.
- Optimization and exporting of files for various 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.

Course Organization and Assessment:

The course is conducted through lectures, analyses of new software tools, and comparative studies of different formats and technologies. Practical exercises are designed to complement lectures by providing comparative analyses of traditional and contemporary post-production processes.

CONSTRUCTING AN EDITING COMPOSITION

ECTS Credits: 3.0

Weekly Workload: 2 hours lectures, 1 hour practical sessions

Assessment Method: Examination

Type of Examination: Written

Semester: II

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

Lecturer: Assoc. Prof. Biliana Topalova, PhD

Course Structure:

The course *Editing Composition* introduces students to the evolving principles of constructing editing compositions in the context of new technologies, changing dramaturgical forms, and contemporary trends in film and television production.

Syllabus:

- Components of visual storytelling. Horizontal and vertical structures of editing composition.
- Open and closed editing composition. The triad.
- Classification of sound and visual imagery within editing structures.
- Accents in editing composition – visual and auditory.
- Enhancing visual narration through music and sound effects.
- Key principles in constructing an episode and a complete film work.

Course Organization and Assessment:

Class activities include film and excerpt screenings, analysis of cinematic elements, discussions, debates, and tests.

Independent work involves engagement with scholarly literature, individual assignments on specific aspects of a film, and written analyses of cinematic works. The final examination consists of a written film analysis.

BULGARIAN CULTURAL HISTORY OF THE 20TH CENTURY

ECTS credits: 3.0

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: written

Semester: II

Methodological guidance: Department of Literature, Faculty of Philology

Lecturer: Prof. Dr. Stiliyan Stoyanov

Course Structure:

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

documentarians, ethnographers, and cultural theorists—as well as with representatives of Symbolism, Romanticism, Realism, Modernism, and Postmodernism. A chronological overview is provided of literary quests and achievements during the interwar period, the post–September 9, 1944 era under socialist realism, the new waves and experiments of the 1980s and 1990s (influenced by global literary trends and translation of diverse works), and the development of contemporary Bulgarian literature after the fall of ideological censorship and the democratic changes of 1989.

Course Content:

- Literary processes in Bulgarian literature.
- The flourishing of lyrical genres as an expression of modern cultural consciousness in early 20th-century Bulgarian literature. Periodicals as drivers of new literary tastes.
- Symbolism: dialectics of cultural-historical needs and foreign influences. The Symbolist canon of representation: between cliché and poetic innovation. Key authors and works prior to World War I.
- Socialist Realism: origins, establishment, and main characteristics.
- Shifts and reversals during periods of ideological "thaw." New waves in poetry, drama, prose, and documentary writing. Influence of global literary movements such as magical realism, modernism, postmodernism, avant-garde currents, and others.
- The city as a central figure in literature from the late 19th to early 20th century. Divergent interpretations in poetry and prose of the period. Ambivalence in the symbolic meaning of the urban image. Representative authors and works.

Course Organization and Assessment:

Classroom activities include film screenings and excerpts, analysis of cinematic works, discussions, debates, and written tests.

Extracurricular activities involve independent reading, individual assignments on specific elements of a film work, and written analyses of films.

The final examination is written and consists of an analytical essay on a selected film.

ADAPTATION OF A LITERARY WORK

ECTS credits: 3.0

Weekly workload: 2 hours of lectures, 1 hour of practical exercises

Form of assessment: examination

Type of examination: written

Semester: II

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

Lecturer: Assist. Prof. Dr. Petar Rusev

Course Structure:

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

Course Content:

- Specifics of audiovisual interpretation based on literary works.
- Characteristics of artistic imagery in literature and cinema. The specificity of artistic convention.
- Transformation of grand narratives into audiovisual works. Transformation of the short story into audiovisual form (3 hours).

- Sequence of unfolding the audiovisual narrative derived from a literary work. Authorial visualization. Historical and cultural context.
- Principles of adaptation in the works of Akira Kurosawa. The cultural-semiotic approach to adaptation.
- Evaluation of audience attitudes in interpreting classical works. Modernism and experiment. Specific features of film adaptations depending on the stylistic affiliation of the literary and cinematic work to Modernism.

Course Organization and Assessment:

Lectures are conducted in a traditionally established manner—presentation combined with discussion, demonstration, observation, and thought-provoking tasks. Analyses of selected films are included, illustrated with video materials. The primary emphasis of the lecture course lies on analytical approaches. Final assessment is based on a written assignment and a screenplay developed from a literary work.