



SOUTH-WEST UNIVERSITY “NEOFIT RILSKI” – BLAGOEVGRAD

FACULTY OF ARTS

Department of Television, Theatre and Cinema Art

**Bulgaria, 2700 Blagoevgrad, 3 Polkovnik Dimov St.
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INFORMATION PACKAGE

HIGHER EDUCATION FIELD: 8. ART

PROFESSIONAL DIRECTION: 8.4. THEATER AND FILM ART

DOCTORAL PROGRAM: CINEMA KNOWLEDGE, CINEMA ART, TELEVISION

EDUCATIONAL AND SCIENTIFIC FIELD: DOCTOR

PROFESIONAL QUALIFICATION : RESEARCHER

TRAINING PERIOD: 3 / three / YEARS

FORM OF EDUCATION: REGULAR/SELF-STUDY

CURRICULUM CONTENT

№	EDUCATIONAL ACTIVITY	Form of preparation and implementation			Form of recognition
		CREDITS	HORARIUM	lectures, seminars, laboratory exercises, independent preparation, consultations, participation, other	exam, current assessment, interview, certificate, report, protocol, certification, other
I.	EDUCATIONAL ACTIVITY				
1.	Compulsory course 1 (Professional field of theater and film art - specification of the research problem).	3	90	30 Lectures, 60 Seminars (30 Auditorium work-load / 30 Self-study)	I-III/ exam
2.	Compulsory course 2 (according to the topic of the doctoral thesis).	3	90	30 L, 60 S (30 AW-L / 30 SS)	IV-V/ exam
3.	Management and project development.	3	90	30 AW-L / 30 SS	VI-IX/ exam
4.	English language	4	120	15 L, 15 S (30 AW-L / 30 SS)	I-III/ exam
5.	Elective course 1.	3	90	30 L, 60 S (30 AW-L / 30 SS)	IV-V/ exam
6.	Elective course 2.	3	90	30 L, 60 S (30 AW-L / 30 SS)	IV-V/ exam
	TOTAL :	19	570		
II.	RESEARCH ACTIVITY				
1.	Research and review of literature.	6	180	Self-study	Report
2.	Presentation of a concept and research instrumentarium.	5	150	Consultation	Discussion
3.	Preparation and publication of an article or report.	6	180	Consultation	Certificate
4.	Participation in a conference.	8	240	Self-study.	Report
5.	Development and presentation of dissertation elements.	7	210	Self-study	Discussion
6.	Stage discussion of the work on the dissertation.	6	180	Self-study	Discussion
7	Preparation and publication of a second article or report.	8	240	Self-study	Certificate
8	Participation in a scientific seminar.	6	180	Self-study	Certificate
9	Participation in a conference.	8	240	Self-study	Interview
10.	Participation in scientific forums.	5	150	Self-study	Report
11.	Discussion of stages of the dissertation.	8	240	Consultation	Report
12.	Participation in department's proceedings	10	300	Consultation	Protocol
13.	Preparation for an synopsis.	8	240	Consultation	Discussion
14.	Defense of dissertation.	10	300	Consultation	Defense

	TOTAL:	101	3030		
III	PEDAGOGICAL ACTIVITY				
1.	Management of student term papers.	3	90	Self-study	Report
2.	Conducting seminars or exercises.	2	60	Consultation	Report
3.	Conducting practical exercises.	2	60	Consultation	Report
4.	Development of analysis of pedagogical activities.	2	60	Self-study	Report
5.	Organizing practical exercises.	8	240	Self-study	Discussion
6.	Work on student projects.	6	180	Self-study	Report
7.	Review of diploma theses.	4	120	Self-study	Discussion
	TOTAL:	27	810		
IV	OTHERS				
1.	Work with documents in the department.	8	240	Consultation	Report
2.	Participation in the department meetings.	3	90	Self-study	Protocol
3.	Participation in projects of the department.	8	240	Consultation	Protocol
4.	Participation in creative and art projects	9	270	Self-study	Consultation
5.	Participation in projects development	5	150	Self-study	Protocol
	TOTAL:	33	990		
	ELECTIVE COURSES				
1	Esthetical characteristics of the film shot.	3	90	45 L, 45 S	Exam
2	Dramaturgy of the onscreen representation.	3	90	45 L, 45 S	Exam
3	Film producing.	3	90	45 L, 45 S	Exam
4	Visual transformations through editing.	3	90	45 L, 45 S	Exam
5	Contemporary tendencies in film and television visuals.	3	90	45 L, 45 S	Exam
6	Stylistic traits of modern-day cinematography.	3	90	45 L, 45 S	Exam
7	Screen communication.	3	90	45 L, 45 S	Exam
8	Topics of visual anthropology.	3	90	45 L, 45 S	Exam
9	Philosophy and sociology of art.	3	90	45 L, 45 S	Exam
10	Copyright.	3	90	45 L, 45 S	Exam
11	Costume history	3	90	45 L, 45 S	Exam
12	Neuropsychology.	3	90	45 L, 45 S	Exam

GENERAL INTRODUCTION TO DOCTORAL PROGRAM

The doctoral program in direction 8.4. Theatrical and film art is designed to train researchers in the field of film and television art to work in the new dynamically changing high-tech environment. The purpose of the doctoral program in "Film Science, Film Art, Television" is to prepare highly qualified and with sufficient scientific potential staff to research, forecast and influence the development of the film and television industry in its various fields and manifestations. The program is specific with the opportunities to develop not only theoretical cases, but also various problematic topics related to the practical dimension of film and television creativity

DOCTORAL PROGRAM GOALS

The program offers an in-depth study of contemporary drama, means of expression of cinema and television, analysis of new trends in the field of directing, editing, cinematography.

Knowledge and research in the field of theory and practice of film and television art, as well as the arts related to them, understanding and managing complex ethical issues, dilemmas and conflicts are acquired. The structure of the curriculum includes disciplines that will deepen the knowledge and skills of doctoral students, to enable them to adapt practical problems in the field of film and television art in the context of the new understanding of visual arts; doctoral activities, according to the individual plan of the doctoral student; research and teaching activities. The curricula of all disciplines include the new achievements in the research of the respective scientific fields, thus meeting the expectations and requirements of the trainees, the society, the employers, the professional guilds.

Specialists with the educational and scientific degree "Doctor" are prepared for:

- Scientific staff in all media
- Scientific research in the field of film and television art
- Scientific workers in the field of advertising, Internet televisions;
- Management staff in the field of art;
- Scientific research in the field of audiovisual arts.
- Teachers in higher education institutions related to film

Curriculum /contains discipline, form of assessment, lecturer/

The curriculum of the doctoral student is prepared by the scientific supervisor depending on the topic of the dissertation. The curriculum includes 5 academic disciplines.

- Passing exams - after passing all exams provided for in the curriculum, the doctoral student may be admitted to the defense of the dissertation.
- Defense of the doctoral dissertation - after submitting the dissertation, in accordance with legal provisions.

ESTHETICAL CHARACTERISTICS OF THE FILM SHOT

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Lecturer: Ass.Prof. Irina Kitova, PhD

Course outline:

The content scope of the discipline includes topics related to the constitution of the frame as aesthetic parameters in the context of creative ideas and intentions, as well as the overall construction of the film narrative and work. Special emphasis is placed on the specificity of the very concept of "film frame", the principles and expressive means for its construction, the interaction between frames in the construction of a montage phrase, sequence, scene and episode, as well as in the placement of specific pictorial, narrative and dramaturgical accents.

Objectives of the course:

Doctoral students who have studied this discipline will be able to create film narrative with an understanding of the value of high aesthetic quality, based on a deep knowledge of the language of film, rather than the multiplication of current techniques, styles, and pictorial clichés.

Term curriculum:

LECTURES

Topic 1 Artistic perceptions, reality, reflections as foundations for the constitution of screen reality.

Topic 2 Creating screen reality. Film language as a system of codes. Creative intentions – images - visions – vitality of screen reality.

Topic 3 Construction of film reality. The film frame as a phenomenon.

Topic 4 The reality surrounding us through the eye of a film camera. Features of different lenses. The role of lighting. Features of black and white images. Dramaturgy of color – symbols and interpretations.

Topic 5 Point of view and perspective. Transformation of living nature in the film frame. Composition of the frame. Film semantics.

Topic 6 Film narrative and film action. Sense of time in cinema.

Topic 7 Structure of film narrative and integrity of stylistic and artistic interpretation.

Topic 8 Linear structure of the film work. Associative structure. Inserted episodes. The inverted image. The metanarrative in the film.

Topic 9 Visual and emotional memory. Detail as a means of expression and dramatic accent. The screen phenomenon - codes and symbolism.

Topic 10 Evolution of approaches to audiovisual narrative. Film editing. The metamorphosis of the movie frame.

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

DRAMATURGY OF THE ONSCREEN REPRESENTATION

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Ass. Klavdia Kamburova, PhD

Course outline:

The discipline traces the metamorphoses in the perception of the objective visual world and the creation of subjective artistic images. The evolution of the screen image into a dramatic expressive means for achieving the phenomenon of screen reality.

Objectives of the course:

Doctoral students to gain advanced knowledge in the field of film theory, film practice and its impact on the viewer's consciousness, as well as its interactions with other arts, and their reflection in social practices.

Emphasis is placed on developing the doctoral students' abilities to understand and use all elements of the screen image to achieve a cinematic reality that impacts the viewer.

Term curriculum:

LECTURES

Topic 1 The subjective image of the tangible world – the limits of human existence.

The possibilities of ...interconnection the transformation of the tangible world into a subjective image. Ways of dramaturgical interpretation.

Topic 2 The artistic image as a phenomenon of new existence. Interrelation between artistic interpretation and reality. Signs of transforming reality into a new reality. Commitment to the genre.

Topic 3 Dramaturgy of the 21st. . New concepts for the development of conflict, form and content.

Topic 4 The image as an imprint of human perception in relation to the tangible world.

New genres determined by the dramaturgy of the 21st century

Topic 5 Evolution of the image – image, sign, content.

symbolism on the modern image.

Topic 6 The Science of Myth – Key Concepts. New Dramatic Forms Interpretations of Mythology in New Genres.

Topic 7 Components of visual storytelling. Horizontal and vertical structure. Classification of sound and visual images.

Topic 8 Principles of narrative construction. Linear and nonlinear dramaturgy in new film genres.

Topic 9 Plots based on the rearrangement of time; Nonlinear plots. Models of plot construction.

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

FILM PRODUCING

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Prof. Stanimir Trifonov , PhD

Course outline:

The training in the subject includes studying the basic principles of producing an audiovisual work. To acquire knowledge of production in the film industry. This knowledge should help in the implementation not only of their own projects, but also in their future professional realization.

Objectives of the course:

The doctoral student should present the theoretical component with understanding, revealing its essence, possess good knowledge to discover the typical characteristics of individual types and genres of audiovisual, have good language culture and master the specific conceptual apparatus.

Term curriculum:

LECTURES

Topic 1. Emergence, development and role of the production institution. Production project in the film industry. Main stages – from the idea to the festival. Annotation, synopsis, director's explication. Budget, financing, possible sources – national and European.

Topic 2. Legal regulation of the Bulgarian film industry. Submarkets in our film industry – resources, policies, defects

Topic 3. The script in cinema – stages and development. Structure of the main production team.

Topic 4. Documentary film production. Production stages in documentary filmmaking.

Topic 5. Budget preparation and layout. Contractual relations in the film industry

Topic 6. Production of a feature film. Production stages in feature film. Distribution and exhibition.

Topic 5. Basic laws for audiovisual production in Bulgaria and Europe.

Topic 6. Structure of financing and budget of the audiovisual work.

Topic 7.

Innovation strategy in the media - basic concept, planning, financing and modeling. Tools for developing, implementing and evaluating innovative solutions in the media.

Topic 8.

Production and cultural industries. Formation and development of the audience. Innovative products developing the market and consumers.

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

VISUAL TRANSFORMATIONS THROUGH EDITING

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Ass.Prof. Biljana Topalova , PhD

Course outline:

The course aims to familiarize doctoral students with new trends in the development of film language and the ways in which they affect the expressive function, content and changes in the frame. The course examines the changes in its spatial and temporal characteristics related to new technological changes in cinema and television. Topics related to virtual reality and the impact that its use has on the editing structure are examined. Topics related to the use of 3D films and three-dimensional technology are also examined.

Objectives of the course:

To introduce doctoral students to the principles, features and new means of expression and their impact on editing;

To introduce doctoral students to the main characteristics of virtual reality, 3D technologies;

To introduce doctoral students to the changes that technologies have on the structure of the editing composition;

To encourage doctoral students to think deeply and analyze contemporary processes in film language.

To handle and understand scientific terminology

Term curriculum:

LECTURES

Topic 1 Spatial deformations and manipulations of the movie frame.

Space in the dimensions of new technologies. Transformations of time and space. Reality in the new dimensions of technologies.

Topic 2. Time as a new dimension in screen arts. A new understanding of film editing from the perspective of transformations of the concept of time.

Topic 3. Virtual Reality. Main features: virtual content dimensions – immersion in the environment. Feeling feedback through multiple sensory channels in real time

Topic 4. Stereo image – principle. Combining the brain of the two images-processing. Differences in the final picture. Obtaining a three-dimensional stereo image.

Topic 5. Variability of existing visual images and possibilities for new interpretations.

Linear and nonlinear film structure

Topic 6. 3D films and three-dimensional technology. Formation of the 3D image.

Influence of 3D technologies on editing styles. Structure, content and image of the film frame.

Topic 7. Space as an element of image construction. New understandings of space when using 3D technologies and green screen.

Topic 8. Building an image through the means of music and sound effects. Sound as a means of building a film space.

Topic 9. Sign and image. Symbolism of mirror surfaces and the possibilities for expanding the concept of space.

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

CONTEMPORARY TENDENCIES IN FILM AND TELEVISION VISUALS

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Ass.Prof. Krum Ivanov, PhD

Course outline:

The course is related to the study of the theory and technology of modern cinema and digital processes. They are considered in their entirety from a psychophysiological, dramaturgical and operator perspective, and criteria – subjective and objective – are set for the quality of vision, color and tone reproduction. The simultaneous study and application of basic principles in creating color and tonal visual solutions is the main method and task of the course.

Objectives of the course:

to know the objective capabilities of the carriers of visual information

to accumulate theoretical knowledge about the realization of a film frame, regardless of the carrier of information - analog or digital

to make a personal choice between analog and digital means of constructing a visual image

to have mastered the principles, specificity and application of the film language theoretically and practically

to be able to apply the basic expressive means of visual creativity as professional operators.

to be able to further develop the acquired theoretical knowledge through developments in the field of cinematography

Term curriculum:

LECTURES

Topic 1 Introduction. A brief history of the development of technological cinematographic processes. Historical and economic reasons for the introduction of HDTV. HDTV – on the border between cinema and television.

Topic 2 Psychophysiological foundations of the technology for building a screen image.

Visual phenomena – inertia of vision, “Fi-phenomenon” and cinema technology. The work of the individual’s visual apparatus and the relationship between the slow-acting nervous system of a person and the physical nature of the carriers of visual information.

Topic 3 Psychology of perception of the screen image. Visual perception. Types of cinema reproductions: physically faithful reproduction, physiologically faithful reproduction, psychologically faithful reproduction.

Topic 4 Comparison between cinema and Standard DefinitionTV, High DefinitionTV and Digital cinema.

Topic 5 Principles of image construction technology in CCD and CMOS

Topic 6 Common and active television lines, Kel factor. Interlaced and progressive scan.

Topic 7 Examination of the device of digital cameras for film production Sony CineAlta, Arri D-20, Thomson Viper, Panavision Genesis.

Topic 8 Technical parameters of digital cameras – Gamma, Multi Matrix, High control, ATW, Black balance, Dynamic contrast control, Gain, Knee Aperture, Low Key Saturation, Preset White, True Eye, Zebra, DinaLatitude

Topic 9 Cinema optics and Digital cinema. Parameters of cinema lenses, “Master Prime”, “Ultra Prime” and “DigiPrime”.

Topic 10 Measurement and comparison of the focal length of lenses, depth of field and MTF (Frequency Contrast Characteristics) of lenses.

New technologies for focusing and refocusing the image. Systems for tracking the focus of fast-moving objects.

Topic 11 16:9 format (1.78:1) - prospects for development and correlation with film formats 2.35:1, 1.85:1, 1.66:1, 1.33:1.

Topic 12 Digital cinema - projections and device of projection devices in cinemas. Modern film distribution systems.

Topic 13 3D cinema and 3D TV – history and development of three-dimensional cinema and television. Psychology of perception of 3D screen image – advantages and disadvantages.

Topic 14 Methods for shooting three-dimensional image by analog and digital method.

Anaglyph and polarization projection. Three-dimensional cinema - IMAX

Topic 15 HDTV, Digital cinema and 3D cinema – new aesthetic possibilities and prospects for development.

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

VISUAL ANTHROPOLOGY

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Prof. Vasil Markov , PhD

Course outline:

This course will deepen your knowledge of contemporary culture revealed through the prism of the visual, as well as the power and limitations of various methods of visual research (ethnographic film, photo-observation, photo-diary, etc.).

Visual anthropology is one of the most modern directions in contemporary anthropological science with its own special place in the system of humanitarian knowledge. Its subject is related to the creation and analysis of ethnographic films mainly for research and teaching purposes.

Objectives of the course:

To present visual anthropology as one of the important anthropological disciplines in the contemporary world that explores the visual in culture and combines classical research methods with the challenges of the development of new technologies. The course takes the position that visual anthropology, on the one hand, is the visual material of anthropological research, and on the other, it is the study of visual systems and visible culture.

Term curriculum:

LECTURES

Topic 1. The Society of the Spectacle: The Totalitarianism of the Image Market and the Dictatorship of Homo Spectator. Commodification of Time, Space, and the Human Environment.

Topic 2. The Power of the Image. Exploring the Visual: Through the History of Visual Anthropology. The Death of the Drawing. The Birth of the Democratic Image in Photography. First Attempts at Visual Anthropology (the Contribution of Margaret Mead) .

Topic 3. The role of photography in ethnological research. "The camera never lies": the anthropologist as a collector of images and the positivist dream of the "whole truth". Potential possibilities and limitations of photographic evidence.

Topic 4. The documentary film on the small screen (cross-cultural analysis.) The man and the camera. The everyday man behind the camera – the artless art of photography (Pierre Bourdieu). The man in front of the camera – the murder of the moment (Susan Sontag).

Topic 5. The observer without a camera (Roland Barthes). Beyond the observing eye. The "memory" of the image. Audio and video recordings as mnemonic tools.

Topic 6. The reconstructed "memory". Image and identity. Strategies for building the national iconosphere. The ethnocentrism of anthropological research.

Topic 7. The view from the outside and from the inside. The "exoticization" of otherness. Visual documents, human knowledge and the future of visual anthropology.

Topic 8. Redirecting attention. Reflection on art. 3 hours

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

PHILOSOPHY AND SOCIOLOGY OF ART

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Ass.Prof. Silvia Krasteva , PhD

Course outline:

The program is tailored to the specialty of the doctoral students, using the problem-typological approach and emphasizing philosophical problems in historical development and the problems of personality and society. The aim of the lecture course on the history of philosophy is to introduce students to the basic concepts and problems in philosophy. Conceptual framework: substance, being, karma, yin-yang, eudaemonism, ataraxia, theodicy, theology, monism, pantheism, irrationalism, rationalism, empiricism, antonyms, existence, sign, symbol, cycle, ontology, epistemology, metaphysics, natural philosophy, heliocentrism, geocentrism, synergetics, civilization, culture, values.

Objectives of the course:

The specific tasks of the course include the desire to present the wealth of ideas and the problematics in philosophy, at the expense of final solutions. This approach is applied in the lectures and in the discussion of some problems, requiring independent thinking from the students.

Term curriculum:

LECTURES

Topic 1 Emergence of philosophy and basic philosophical problems. From myth to logos; mythology, difference philosophy, science, art.

Topic 2 Chinese philosophy (Lao Tzu, Confucius). Indian philosophy.

Topic 3 Natural philosophy and cosmology. Problem of the beginning; ontology,
 Topic 4 Gnoseology. Problem of knowledge; empiricism, rationalism, induction, deduction, irrationalism
 Topic 5 Theology. problem of God. Blessed Augustine, Thomas Aquinas.
 Topic 6 Ethics, problem of good and evil. (Diogenes, Epicurus, Nietzsche, Kant, Schopenhauer, J.St. Mill).
 Topic 7 Philosophy of man, existence, alienation, absurdity (Sartre, Camus, Freud, Jung)
 Topic 8 Philosophy of society (Montesquieu, Rousseau, Ortega-y- Gasset, M. Weber, E. Durkheim).
 Topic 9 Philosophy of freedom; democracy, liberalism,. (K. Popper, A. Toffler, Zb. Brzezinski).
 Topic 10 Synergetics; problem of development and evolution;
 Topic 11 Aesthetics; philosophy of beauty
 Topic 12 Semiotics; philosophy of language
 Topic 13 Philosophy of history (O. Spengler, A. Toynbee, Fr. Fukuyama).
 Topic 14 History of philosophy; main schools and directions.
 Topic 15 Philosophical research methods; scientism, positivism, logical analysis (Popper, Kuhn, Feyerabend).

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

COPYRIGHT

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Principal Assistant Nonka Obreshkova, PhD

Course outline:

The course aims to familiarize doctoral students with the specifics of the licensing regime of copyright and related rights in the Republic of Bulgaria. The essential characteristics and features of copyright objects, the property and non-property rights of copyright and related rights holders, the possibilities for their assignment are examined. The options and models of licensing copyright objects are examined.

Objectives of the course:

to introduce students to the principles, features, and structure of film production;
 to teach them to analyze its individual parts;
 to master and handle the elements of film expression;

Term curriculum:

LECTURES

Topic 1 Copyright – concept and objects of copyright. Berne Convention for the Protection of Literary and Artistic Works /1886/ - history, development, basic principles of protection. National system of copyright protection. Works of authorship. Original and derivative works.

Collections. Protected works and objects excluded from protection. Concept of originality and ownership.

Topic 2 Content of copyright: property and non-property rights of the author. Content and scope of exclusive right. Organizations for collective management of copyright.

Topic 3 Copyright holders. Author, authorship and co-authorship. Special cases in determining the copyright holder. Ways of origin of copyright. Designation, duration and inheritance of copyright.

Topic 4 Use of works. Scope of the licensing system for the use of works. Scope of the free use of works. Copyright contract, essence and specificity. Content of the copyright contract. Exclusive and non-exclusive right.

Topic 5 Works of scientific, technical and literary literature. Essence and characteristics. Contracts for the use of works. Essence and types. Publishing contract and contract for publication in a periodical. Economic regime of the use of works of literature.

Topic 6 Musical works. Essence and characteristics. Use of works. Contract for sound recording. Contract for public performance.

Topic 7 Stage works. Essence, characteristics and types. Public presentation and performance of dramatic, musical-dramatic, pantomime and choreographic works.

Topic 8 Films and other audiovisual works. Essence, characteristics and types. Creation and use of audiovisual works. Treaty on the international registration of audiovisual works Geneva /1989/. Terms and effects of rights under contracts for the creation and use of audiovisual works. Economic regime of use.

Topic 9 Photographic works. Essence, characteristics and types. Specificity of photographic works as an object of copyright. Forms of use of photographic works: public display, reproduction, etc.. Economic regime of the realization of photographic works.

Topic 10 Related to copyrights - Essence and characteristics. Property and non-property rights. Producer contracts for the assignment of rights. Conflict of rights.

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

COSTUME HISTORY

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Ass.Prof. Diana Zaharieva PhD

Course outline:

Clothing from different eras is a silent witness to the rise and fall of entire civilizations. Clothing is a kind of document of its time, it carries valuable information about the tastes, lifestyle or warfare of those who wore and produced it. The emphasis is placed on the chronological development of clothing, but when the main topic needs to be illuminated more clearly, descriptions of hairstyles, accessories, shoe styles and cosmetics are included.

Objectives of the course:

To introduce doctoral students to knowledge related to the historical development of clothing

To introduce doctoral students to the influence of cultural and historical factors on the development of clothing

To introduce doctoral students to the possibilities for applying clothing and accessories in the construction of film images.

Term curriculum:

LECTURES

Topic 1. Primitive form of clothing. . Analysis of human, historical and cultural influences on the historical development of clothing and fashion.

Topic 2. Development of costume under the influence of changes in economic, cultural and political life.

Topic 3. Fashion - a social phenomenon. Aesthetic concepts and connection with the social and spiritual development of the personality.

Topic 4. Clothing - reflection of the geographical features of people's lives, national traits, working conditions.

Topic 5. Development of the form of clothing through different historical eras. Formation of styles. The transition and continuity from traditional clothing from the mid-19th century to modern clothing by the end of the 20th century.

Topic 6. Clothing from the 16th to the 19th century. Civilian clothing. The gathered collar. The risotto.

Lace. The corset. The wig. Shoes. Military clothing.

Topic 7. Clothing through the 19th century Civilian clothing. Beau Brummel. The hat. The crinoline. The tourniquet. The glove. Uniforms. The buckle.

Topic 8. Clothing through the 20th century Until World War II. The women's movement. Coco Chanel.

Topic 9. Uniforms through the 20th century

EXERCISES

Topic 1. Functions of the screen costume

Topic 2. Cinema and fashion.

Topic 3. Accessories.

Topic 4. The costume under the influence of space

Topic 5. Fashion under the influence of cinema space

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts

NEUROPSYCHOLOGY

ECTS credits: 3,0

Weekly horarium: 2 hours of lectures, 4 hour of exercise

Lecturer: Ass.Prof. Bilyana Yordanova1 PhD

Course outline:

The course on “Neuropsychology” includes the following content modules: 1) General principles of the structural-functional organization of the cerebral cortex and higher cortical functions. Functional lateralization of the brain. Definition and characterization of higher cortical functions; 2) Gnosis and agnosias; 3) Praxis and apraxias; 4) Language, speech and aphasias; 5) Memory and amnesias.

Objectives of the course:

- familiarization with the structure and functions of the hindbrain and cerebral cortex;
- acquisition of basic knowledge about the brain mechanisms of higher mental functions and their specific disorders in local cortical lesions;
- acquaintance with the basic methods for research and study of the nervous system and the sphere of their applications /invasive and non-invasive methods/;
- development of skills for recording routine neuropsychological status through the acquisition and practical application of methodological techniques for diagnosing and differentiating disorders of complex gnosis, praxis, memory and language functions, which differ in typology, level of damage and pathophysiological mechanisms.

Term curriculum:

LECTURES

Topic 1. Scientific status of neuropsychology. Main specialized branches

Topic 2. Anatomical and physiological data on the cerebral cortex – structure and functions.

Functional specialization of the cortical lobes of the cerebral hemispheres. Functional specialization of the brain – essence, factors influencing its formation and manifestation; role of impaired lateralization of cerebral functions in the genesis of mental and cognitive pathology

Topic 4. Gnosis and agnosias – definition and subdivision. Functional model of gnosis processing of sensory information. Main clinical manifestations of the types of agnosias. Study of the types of gnosis and their disorders.

Topic 5. Praxis and apraxias – definition and subdivision. Functional model of the realization of praxis. Main clinical manifestations of the types of apraxias. Study of praxis functions..

Topic 6. Language and aphasias. Definition, structure and functioning of language. Definition and subdivision of aphasias. .Clinical characteristics of the various aphasic syndromes.

Topic 7. Memory and amnesia. Psychological aspects of memory. Types of memory. General functional model of the structure of human memory. Clinical characteristics of short-term memory disorders. Examination and diagnosis. Clinical characteristics of long-term memory disorders: amnesic syndrome.

Course organization and assessment:

Written exam based on a previously provided outline and a committee appointed by order of the Dean of the Faculty of Arts