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Faculty of Arts

Field of higher education:	<b>8. Arts</b>
Area of professional practice:	<b>8.4. Theatre and Film Arts</b>
Degree title:	<b>Master of Arts (M.A.)</b>
Degree Programme:	<b>Film and TV Editing /Specialist/</b>
Duration:	<b>One year</b>
Type of education:	<b>Fulltime</b>

**Informational package**

**ON THE USAGE OF THE EUROPEAN CREDIT TRANSFER AND  
ACCUMULATION SYSTEM IN THE COUNTRIES OF THE EUROPEAN UNION (ECTS)**

**PURPOSE:**

Each institution, which uses ECTS, creates an **Informational Package** for its potential partners.

The Informational package is aimed to assist the academic transfer of students and teachers from partner institutions by providing:

- Accurate information concerning priorities and educational opportunities of a particular university, faculty and degree programme.
- Transparency of the curriculum and the taught disciplines, which aims to facilitate the right choice of the applicants and the students in each of the Degree Programmes.
- Information on application procedure, registration, organisation and implementation of the educational process for obtaining a new degree in a particular university programme.

**FILM AND TV EDITING**

**DEGREE TITLE: MASTER OS ARTS**  
**PROFESSIONAL QUALIFICATION: EDITOR**  
**DURATION: 4 YEARS**  
**TYPE OF EDUCATON: FULLTIME**

Specialization in the field of film and TV editing, more profound knowledge about editing compositions, structure of film and television products, specialization in sound editing, acquiring new editing technologies, additional knowledge in the area of film picture, contemporary directing, commercials.

The Master Degree Programme was found in 2008. Since 2009 students are accepted on annual basis. The Degree Programme is taught by highly-qualified lectures, who have proven their capability in the respective professions in the field of film and television.

Students acquire deeper knowledge in the field of theory of contemporary film language, contemporary editing compositions, new technologies and the development of the contemporary manners of representation in audiovisual art forms.

The adequate theoretical and practical preparation provides them with the opportunity to excel in all structures of television and film-making as well as to participate in foreign productions.

The curriculum and the teaching schedules are formed in regard to the demands of The Law of Higher Education, The European Credit Transfer and Accumulation System and the Rules for Educational Activity of SWU "Neofit Rilski".

The type of education is fulltime. Students graduate by defending their graduate work.

- Practical task – fictional film, documentary, TV Programme
- Thesis;
- Discussion and public defense

Those students, who have successfully graduated with master's degrees, are posited to possess advanced knowledge of a specialized body of theoretical and practical topics, which provides them the right to continue their education and pursue a doctoral degree in the field of arts.

## CURRICULUM

### Degree Programme: Film and TV Editing /specialist/

<b>First Year</b>			
Autumn Semestre <b>Mandatory disciplines:</b>	ECTS-credits	Spring Semestre <b>Mandatory disciplines:</b>	ECTS-credits
Contemporary Editing Structures (part I) Digital Sound Editing New Technologies in Editing	6,0 3,0 3,0	Contemporary Editing Structures (part II) After Effects. State Exam and Protection Thesis	6,0 3,0 15,0
Elective disciplines (Student choose 4 disciplines from group I )		Elective disciplines (Students choose 3 disciplines from group II)	
<b>Elective disciplines:</b> Vision in Film and Television Dramaturgy of Screen Arts Tendencies in Contemporary Directing Structural Analysis in Editing Screen Music Forms Costumes and Theatre Property in Short Forms	4,5 4,5 4,5 4,5 4,5 4,5	<b>Elective disciplines:</b> Sign and Image in Editing Film Production Constructing an Editing Composition History of Bulgarian Culture during 20 <sup>th</sup> Century	4,5 4,5 4,5 4,5
	Overall 30		Overall 30

### DISCIPLINE ANNOTATIONS

#### Contemporary Editing Structures (part I )

**ECTS-credits:** 6,0

3+1+2+1+t

**Examination**

**Semestre: I**

**Methodical guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Teaching/Credit hours /of study/ per week:**

written, oral, practical task

**Lecturer:**

Docent Klavdiya Kamburova, Department of Television, Theatre and Cinema Art,  
Tel: +359 73 88 78 44      [cinema\\_tv@swu.bg](mailto:cinema_tv@swu.bg)

**Annotation:**

Introduction to fundamental concepts about new tendencies in contemporary film – topics and manners of representation.

The Discipline analyses the main concepts, which relay to principles of acquiring contemporary means of editing and styles that are referred to new technologies, dramaturgy and film language.

**Content:**

Similarities and differences in terms of interpretation of film image and TV image. Digital technologies and the creation of hyperreality. Image in television as reflection, mirror, copy or deformation of reality. Internal and external creation of reality. Elements of editing composition. Objective and subjective representation of information in TV programmes. Reflection of present times by new structures in film narrative. Transformation of time and space regarded to new technologies. New tendencies and editing structures. New styles of editing and tendencies in audiovisual art forms. Accents in editing composition – vision and sound.

**Methodology of education and examination:**

Education process includes analytical approach to lecture materials based on comparative analysis, theoretical analyses and analyses on art works.

**Digital Sound Editing****ECTS-credits:** 4,5**Teaching/Credit hours /of study/ per week**

1+1+1+2

**Examination:**

written, oral, practical task

**Semestre:** I**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts**Lecturer:**

Ivan Andreev, Department of television, Theatre and Cinema Art

tel.: +359 73 88 78 44      [cinema\\_tv@swu.bg](mailto:cinema_tv@swu.bg)**Annotation:**

This discipline aims to introduce the students to the methods of editing sound, usage of sound filters, sound levels, parametres of various sounds and audio formats and filter's technical parametres.

**Content:**

Sound compression. Sound digitalization. Loss during quantization. Digital synchronization. Working with laptop and external interface. Stereophonic microphone techniques. Systems for external sound recording. Problems concerning coding dynamically edited sound. Mixture controller.

**Methodology of education and examination:**

The theoretical aspect is leveled at deep understanding of digital sound, parametres of sound filters, editing and applying the sound to different genres. The practical aspect includes tasks on sound filters and working during the post-production process.

**New Technologies in Editing****ECTS-credits:** 3,0**Teaching/Credit hours /of study/ per week:**

1+1+1+2+t

**Examination:**

written, oral, practical task

**Semestre:** I**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts**Lecturer:**

Stefka Chipeva, Department of Television, Theatre and Cinema Art

Tel.: +359 73 88 78 44      [cinema\\_tv@swu.bg](mailto:cinema_tv@swu.bg)**Annotation:**

Introduction to fundamental concepts about new tendencies in contemporary film – topics and manners of representation. The Discipline analyses the main concepts, which relay to principles of acquiring contemporary means of editing and styles that are referred to new technologies, dramaturgy and film language.

**Discipline content:**

New versions of Avid - new possibilities, which the programme offers. "Boris Effect". Finale Cut. Programme abilities. Settings - Finale Cut. Finale Cut effects and correctors. ChromaCurve and ChromaGraph. Editing video files with different image resolution on a single timeline. Real time editing with digital negative Moving Mattes. Tools for real time colour corrections at professional level.

**Methodology of education and examination:**

Acquiring new editing programmes – AVID, Finale Cut. Expanding students' expertise in working with those programmes. Practical tasks include applying Boris effect and editing exercises based on the theoretical materials.

**Vision in Film and Television****ECTS-credits:** 4,5**Teaching/Credit hours /of study/ per week:**

1+1+1+1+p

**Examination:**

written, oral, practical task

**Semestre:** I**Methodical guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts**Lecturer:**

Docent Dr. Tsvetan Nedkov, Department of Television, Theatre and Cinema Art

Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

The discipline analyses the artistic and technological work of the cinematographer in variety of cinematographic schools in regard to the specific characteristics of visual art forms' language. The specialists study fundamental postulates from the theory of film and television, the techniques for their realization and basic principles of the organization and technology of film and television production. The unity and specifics of form and content are emphasized. Models for the realization of artistic ideas are being taught and the creation of new paradigms is stimulated. Fundamental starting points in screen image dynamics are being formulated.

**Content:**

Psychology of the perception of screen image.

Phi Phenomenon and film and television technology. Purkinje effect. Eyesight in the condition of low illuminance levels, high illuminance levels and in film theatre. Different kinds of film reproduction: physically correct reproduction, physiologically correct reproduction, psychologically correct reproduction.

Light – physical and photographic parameters. Modern ISO systems. Physical and artistic characteristics of light coming from natural or artificial sources. Specifics of technological illumination in film pavilion, TV studio and interior. Cinematographic methods and solutions in the construction of lighting schemes for audiovisual products in various genres. Specifics of "falling" and reflected light. Characteristics and application of portrait picture in the process of building a character. Point of view. Linear and tonal perspectives. Composition of mise en scène in the image, static and dynamic composition. Camera motion as meaningful, artistic expression – in-frame editing. Psychology of colour perception and dramaturgy of colour. History and development of special kinds of technologies. 3D cinema and 3D TV – history and development. Psychology of perception of 3D screen image – pros and cons. SFX film and video shooting.

**Methodology of education and evaluation:**

The course consists of 15 teaching hours and includes illustrations and discussion materials, film and TV screenings. At those screenings students discuss thoroughly cinematographer's work, manners of representation used in the film and the specifics of dramaturgy, which defines the structure of the visual language.

**Dramaturgy of Screen Arts****ECTS-credits:** 4,5**Teaching/Credit hours /of study/ per week:**

2+0+0+0+2p

**Examination:**

written, oral, practical task

**Semestre:** I**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts**Lecturer:**

Docent Aleksandar Tomov, Department of Television, Theatre and Cinema Art

Tel.: +359 02 8468670

**Annotation:**

The discipline examines new dramaturgy structures and variations in dramaturgy, which are a result of the development of the audiovisual art forms in terms of technology and topics.

**Content:**

The dialog as a basic element of dramaturgy in the process of building film characters. Conflicts - internal and external. Different kinds of conflicts and the means of their representation. Connection between main character, conflict, environment and supporting characters. How external circumstances form and define character's intimate world. Dynamics of characters' interaction. characters physically in regard to psychology. Looks, gestures, facial expressions, pause, aggression. Time and place of the action. Borders between real life and movie plot.

**Methodology of education and examination:**

The practical tasks include analysis of a piece of literature from dramaturgy's point of view, writing a script based on a specific topic and making a shot sheet for the script.

**Tendencies in Contemporary Directing**

**ECTS-credits:** 4,5

**Teaching/Credit hours /of study/ per week:**

2+0+1+1+p

**Examination:**

written, oral, practical task

**Semestre:** I

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Prof. Stanimir Trifonov, Prof. Rumyana Petkova, Department of Television, Theatre and Cinema Art

Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

This discipline provides students with the opportunity to go deeper in director's artistic styles. During the course they will be introduced to the fundamental elements of dramatic and epic forms, which are typical of the modern audiovisual art forms.

**Content:**

Character. What do we truly learn about that person? What could we represent throughout them? Everything, we don't need to know. Open and reticent characters.

Construction. Premise. Disintegration of dramatic space. Speculative films. Structural idea. Dramaturgy lab model. Confrontation. Aim. Conflict. Development of a situation. Transition. Reaction. Dilemma. Resolution. Characters' function. Protagonist, antagonist, assistant or helpmate. Contrasting roles. Invisible conflicts in contemporary film.

**Methodology of education and evaluation:**

Practical assignments include analysis of film from the director's point of view, analysis of characters, script, explication.

**Structural Analysis in Editing**

**ECTS-credits:** 4,5

**Teaching/Credit hours /of study/ per week:**

2+0+1+1+p

**Examination:**

written, oral, practical task

**Semestre:** I

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Docent Klavdiya Kamburova, Department of Television, Theatre and Cinema Art,

тел.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

The discipline will introduce students to the latest works of film theoreticians. The course examines editing structures from the point of view of horizontal and vertical structures in the process of building a consistent editing image, as well as the theoretical achievements in the field of modern film theory.

**Content:**

Reality levels. Replacing virtual perception with an actual one. Falsification. Dividing space into homogeneous and segmented elements.

Time – indirect representation of dynamics. Dynamics' levels. Closed and changing systems. Figurative and verbal constructing of reality in contemporary audiovisual art works. Structure of modern editing phrases, constructed by generated images. The specific languages of different arts and their influence on cinema. New forms of character building. Constructing film reality in terms of graphics and sound.

**Methodology of education and evaluation:**

The course examines the symbolic aspect of shots and editing figures. Modern works are being analyzed in terms of structure and the changes of symbolic meanings in relation to the changes in genres and technologies.

Writing assignment consists of analysis on an audiovisual product, which concerns the symbolic aspect of editing.

**Screen Music Forms**

**ECTS-credits:** 4,5

**Teaching/Credit hours /of study/ per week:**

2+1+0+1+p

**Examination:**

written, oral, practical task

**Semestre: I**

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Petar Dundakov, Department of Television, Theatre and Cinema Art

тел.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotaton:**

Fundamental topics and terminology in the field of music, principles of author's music. Facilitate students to develop the skills and sensitivity required for adequate selection of music and construction of musical dramaturgy in an audiovisual art form. Extend students' competences in music culture and facilitate their future artistic activity.

**Content:**

Music forms: figure, phrase, theme, cyclic works. Music as an abstraction. Emotion, musical atmosphere. Music dramaturgy: leitmotif, theme, variation of a theme. Stages of working with contemporary film music and archive music. Trends in contemporary music styles for film or TV programme.

**Methodology of education and evaluation:**

The educational process is leveled at gaining expertise in working with music, modern trends in film music, as well as expertise in creating a musical composition.

**Costumes and Theatre Property in Short Forms**

**ECTS-credits:** 4,5

**Teaching/Credit hours /of study/ per week:**

2+0+0+4+p

**Examination:**

written, oral, practical task

**Семестър: I**

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Prof. Zdravko Marinov, Department of Television, Theatre and Cinema Art

Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotaion:**

The discipline examines the processes of designing and the usage of already realized film and theatre costumes, designing and making prop accessories, weapons and other specific components, shaping the whole visual image of a modern commercial.

**Content:**

Characteristics of male costumes in commercials. Characteristics of female costumes in commercials. Characteristics of children costumes in commercials. Accessories in male and female costumes. Accessories in children costumes. Hand props. Large props.

Studio interior. .... Prop weapons.

**Methodology of education and evaluation:**

Students are supposed to gain knowledge on the processes of designing and creating costumes, props, important details and various accessories, which are used in the making of contemporary audiovisual commercials. The practical assignment consists of creating and developing a commercial, in which elements from different time periods are used.

## Contemporary Editing Structures (part II )

**ECTS-credits:** 6,0

**Teaching/Credit hours /of study/ per week:**

3+3+3+1+p

**Examination:**

written, oral, practical task

**Semestre:** II

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Docent Klavdiya Kamburova, Department of Television, Theatre and Cinema Art,

Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

Introduction to fundamental concepts about new tendencies in contemporary film – topics and manners of representation.

The Discipline analyses the main concept, which relay to principles of acquiring contemporary means of editing and styles that are referred to new technologies, dramaturgy and film language.

**Content:**

New forms in TV productions. Opportunities for format expansions in TV programmes and documentaries. TV channels specialized in documentaries. Principles of new live action TV forms. Styles, genres, specifics, new technologies. New dialog forms. Editing peculiarities. New dimensional solutions when a montage sequence is created. Chronotope. Similarities and differences between reality and its film and TV interpretations. Substituted reality. Material manipulation. Editing shots. Subjective and objective beginning. Structural changes of frames. Interchangeable editing structures. Fundamental characteristics of new media. Structure and morphology of a film shot.

**Methodology of education and evaluation:**

Education process includes analytical approach to lecture materials based on comparative analysis, theoretical analyses and analyses on art works. The practical aspect includes making a spot on particular topic as well as comparative editing analysis.

### After Effects.

**ECTS-credits:** 3,0

**Teaching/Credit hours /of study/ per week:**

**Examination:**

written, oral, practical task

**Semestre:** II

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Toma Waszarow, Department of Television, Theatre and Cinema Art; Faculty of Arts

Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

This discipline includes theory of special and combined shooting for cinema and television as well as practical tasks for acquiring fundamental methods about working with special effects and their integration in the common screen dynamics.

**Content:**

Principal scheme of digital film method. Multiple exposure – fundamental principles of working in television and film production . Creation of special effects by partial frame exposure. Multiple frame exposure and import of “ghosts”. Multiplication of people, storeys and buildings. Combining real and virtual scenes. Combining two images with different optical axes by amalgamated removal at certain sections.

Moving masks. Separation of the foreground from the background by colour corrections.

**Methodology of education and evaluation:**

The education is leveled predominantly at applied skills. Students examine the alternatives how to successfully replace elements such as background, colour or composition. For the aims of the course, students have to accomplish a practical task - shoot and edit a short video with defined parametres.

### Sign and Image in Editing

**ECTS-credits:** 4,5,

**Teaching/Credit hours /of study/ per week:**

2+1+0+0+1p

**Examination:** written, oral, practical task

**Semestre: II**

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Docent Klavdiya Kamburova, Department of Television, Theatre and Cinema Art,  
Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

The discipline introduces the students to the fundamental concepts of sign structure in editing imagery. The transformation in the system of signs in editing caused by new media is analyzed. The course familiarizes the students with the changeable function of signs and images in the system of editing.

**Content:**

Preverbal content – images and signs. Images in the iconographic century. Replacing the signification of an image with information. Heterogenic levels of motion.

Architecture of framing film shots. Movable and static sections in film shots.

Digitally generated reality. The image as a digital product. Images, elements of technological system – 3D and polymetric images. Image alternatives. New content of sign and image in the system of image generation. New proportions of space and time, when generated images are used. Development of the sign and image concept.

**Methodology of education and evaluation:**

The educational process examines the aspect of signs in shots and editing figures. Contemporary audiovisual art works are analyzed in terms of structure and the changes in signification of an image as a result of the changes in genres and technologies. Students have to write an analysis of an audiovisual work of art, in which the aspect of signs in editing is concerned.

### **Film Postproduction**

**ECTS-credits:** 4,5

**Teaching/Credit hours /of study/ per week:**

2+1+0+0+p

**Examination:** `

written, oral, practical task

**Semestre: II**

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Docent Dr. Tsvetan Nedkov, Department of Television, Theatre and Cinema Art  
Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

The discipline Postproduction includes introduction to the new technologies and methods applied in digital postproduction, negative film, 3D films. The course introduces the students to the ways of transferring digital image to film reel.

**Content:**

Digital postproduction. 3D films postproduction. Postproduction when grip and green screen are used. Transfers from negative/positive/... Thoson GV Scream – image noise reduction digital system. Aaton – Keylink UCR KeyCode reader ver 8.80; Aatoncode I, Aatoncode II, ArriFis; integrated film database, log-files for all NLE (non-linear editing) systems, options for 4 and 3 perforations on 35 mm film. KeyCode reader for all film manufacturers' standard codes. 3 lines VITC (Vertical Integrated Timecode; dynamic virtual clapperboard, that carries all the needed information and RGB)

**Methodology of education and evaluation:**

Lecture and analyses on new software products; comparative analyses on different file formats and technologies. Practical tasks aim to supplement the lectures by comparative analysis, based on new and old technological processes in postproduction.

### **History of Bulgarian Culture during 20<sup>th</sup> Century**

**ECTS-credits:** 4,5

**Credit hours per week:** 2+0+1+0n+p

**Examination:** written, oral, practical task

**Semestre: II**

**Methodical Guidance:** Department of Television, Theatre and Cinema Art; Faculty of Arts

**Lecturer:**

Docent Dr. Tatyana Stoichkova, Department of Television, Theatre and Cinema Art



Tel.: +359 73 88 78 44 E-mail: cinema\_tv@swu.bg

**Annotation:**

The course aims to outline the borders of a crucial period of the modern Bulgarian culture and three fundamental topics are brought to students' attention. The first one concerns consecutive examination of particular periods and cultural-historical events (from the beginning of the 20<sup>th</sup> century until its second half). The second one is about cultural history embracing common socio-cultural processes, daily routine, outlook on life and separate cultural artistic movements. The third topic is dedicated to the problems of artistic historical processes, amongst which stand out ideas and concepts, related to the establishment of stylistic tendencies.

**Content:**

Tradition in the modern. Orientation and identity of Bulgarian society in the beginning of the 20<sup>th</sup> century. The establishment of Bulgaria's cultural institutions in the beginning of the 20<sup>th</sup> century. Modernization and rationalization. The mission of the intellectual elite. Historical roles. Esthetic circles. Bulgarian vanguard art forms. The role of the intellectual elite in the process of modernity and the formation of cultural identity. Accelerated social and cultural development. Cultural crisis.

**Methodology of education and evaluation:**

Disputes upon lecture materials. In addition to analyzing study cases from cultural history and significant events in our country, while working together, students will also gain expertise on cultural analysis and interpretation of separate cultural-historical phenomena and facts.