

RECENSION

from DSc. Plamen Radev Ivanov, Professor at Plovdiv University "Paisii Hilendarski"
of dissertation for awarding the educational and scientific degree "Doctor"
in the field of higher education 1. Pedagogical sciences;
professional direction 1.2. Pedagogy; doctoral program "Theory of upbringing and didactics"
Author: Zoya Nedelcheva Capon
Topic: Theatrical-educational strategies in specialized art schools
Scientific supervisor: Prof. Dr. Nelly Ilieva Boyadzhieva

1. General description of the submitted materials

By order № P33-1306 of 19.04. 2021 of the Rector of Plovdiv University "Paisii Hilendarski" (PU) I am appointed a member of the scientific jury to provide a procedure for the defense of a dissertation on "Theatrical and educational strategies in specialized art schools" for the acquisition of educational and scientific degree "Doctor" in the field of higher education 1. Pedagogical sciences, professional direction 1.2 Pedagogy, doctoral program "Theory of upbringing and Didactics" The author of the dissertation is Zoya Nedelcheva Kapon - doctoral student in independent training at the Department of Pedagogy and Management education "with scientific supervisor Prof. Dr. Neli Ilieva Boyadzhieva from Plovdiv University" Paisii Hilendarski. "The set of materials for the rabbits presented by Zoya Nedelcheva Kapon is in accordance with Art. 36 (1) of the Regulations for development of the academic staff of PU. It includes all the necessary documents.

2. Brief biographical data about the doctoral student

Zoya Nedelcheva Kapon is an assistant professor at Plovdiv University "Paisii Hilendarski". She was an actress and a teacher.

3. Relevance of the topic and adequacy of the set goals and objectives

Art schools provide general education, specialized training in the field of arts and vocational training in the relevant professional fields.

The objectives of training in the specialty of drama theater of NGSEI - Plovdiv are: Introduction to the various techniques of the acting profession, their interaction, the stages of creating a complete stage work. Acquisition of knowledge, skills and competencies. Educating students in analytical thinking and skills for independent creativity. Developing the ability for collective activity and observance of the moral and ethical norms of the joint creativity. Introduction to the history of dramatic art as an integral part of human spiritual

culture. Formation of professional competencies in close connection with the building of personally useful qualities - concentration, discipline, responsibility, culture of behavior, culture of communication, ability to work in a team. Studied disciplines: acting for dramatic theater, stage movement, speech technique, artistic speech, dance, pantomime, history of theater, make-up and wigs, vocal training, solfeggio, art history.

Starting from these productions, two things can be distinguished. Theater pedagogy is an independent discipline that combines both theater and pedagogy. As an area that emerged in the 20th century, theater pedagogy developed separately from drama / acting education, with the difference that the drama teacher usually teaches the method, theory and / or practice of performance itself, while theater pedagogy integrates both art, and education for language development and strengthening social awareness. Theater pedagogy is rooted in drama and the performing arts, but still works to educate people outside the realm of theater itself. So, the dissertation is about dramatic / acting education in a specialized high school in terms of theatrical-educational strategies and the competence approach. According to the doctoral student, the topic of competencies in the present work is based on the idea of social competencies and in particular - empathy. Hence the definition of the purpose of the dissertation: Formation of empathy in students through certain strategies of educational and theatrical activities in secondary specialized art schools. To propose and test a practical model for provoking and developing artistic empathy in education, as a condition for emotional expression in the acting incarnation, both in terms of content and personality - the development of empathy as a core in social competence.

4. Knowledge of the problem

The author knows the problem well, and it is directly related to his work.

5. Research methodology

The research methods used are adequate to the set goals and objectives.

6. Characteristics and evaluation of the dissertation

The hypothesis is formulated in the assumption that the educational theatrical activity has sufficient opportunities for the development of empathy and it is assumed that it can help the formation of empathy. It has been empirically confirmed.

The dissertation consists of 187 pages, of which 181 pages of main text and 6 pages of bibliography, including 150 sources, of which 139 sources are in Cyrillic and 11 sources in Latin. The text of the dissertation includes an introduction, four chapters, conclusions, conclusion, recommendations, list of references and is illustrated with tables and diagrams.

The introduction substantiates the topicality of the problem, the focus of the work on its in-depth study. The choice of the topic is motivated, the subject, the object, the hypothesis, the purpose, the tasks and the research methods are indicated.

The first chapter is: Theoretical analysis of the theatrical activities of development strategies. Includes paragraphs and sub-paragraphs: Learning. Learning activity. Theatrical activity. Analysis of theatrical activity as an aesthetic, artistic activity. Theater as a learning activity. General characteristics. Historical review of the use of the theatrical-pedagogical approach in education. Historical background on the theatrical pedagogical system. Strategies for development of competencies in the context of theatrical learning. Summary and conclusions about the educational theatrical activity.

Aristotle argues that tragedy consists of six qualitative parts, which are (in importance) myths or "plot", ethos or "character", dianoia or "thought", vocabulary or "diction", melody or "song" and opsis or "spectacle". Although Aristotle's Poetics is widely recognized in the theatrical critical tradition, almost every detail of his major work has provoked differing opinions. And that's why important theater schools of the 20th century include Konstantin Stanislavsky, Vsevolod Meyerhold, Jacques Copeau, Edward Gordon Craig, Berthold Brecht, Antonin Artaud, Joan Littlewood, Peter Brook, Jerzy Grotowski, Augusto Boal, Eugenio Barba, Dario Fo, Viola Spolin, Keith Johnstone and Robert Wilson (director). The doctoral student includes in her short analysis the classics of Stanislavski, Meyerhold, Brecht, Grotowski, which is enough. As for Stanislavski, many of the prescriptions of his actor training system seem to be effective and obvious, and this testifies to its hegemonic success. Some critics point out that actors often use its basic concepts without knowing they are doing it. Thanks to its popularization and development by former acting teachers and the many translations of his theoretical works, Stanislavsky's "system" acquired an unprecedented ability to transcend cultural boundaries and develop an international scope that dominated the debate over acting in Europe and the United States. If we look at the United States, many actors routinely equate its "system" with the North American method, although the latter's extremely psychological techniques contrast sharply with Stanislavsky's multivariate, holistic, and psychophysical approach, which examines character and action as the "inside-out" so and "outside-inside" and treats the mind and body of the actor as parts of a continuum.

The second chapter is: Theoretical analysis of empathy. Includes the following paragraphs and sub-paragraphs: Empathy in theatrical activity. The essence of empathy. The importance of empathy for the child's development. Types of empathy. Empathy and behavior. The chapter is a natural consequence of the purpose of the dissertation.

The third chapter is: Experimental work for application and approbation of a model for building empathy through theatrical learning activities. Includes the following paragraphs and sub-paragraphs: Research objectives. Model. Exercises and activities related to emotional empathy. Exercises and activities related to cognitive empathy. The content of this chapter reveals a model in the form of a program that includes 15 meetings. Each meeting is held once a week at the hours set by the curriculum. The meetings are in groups and 15 students participate. The content of the program and the different types of exercises for the development of cognitive and emotional empathy with the respective structure are presented.

Chapter Four is: Comparative Analysis. It contains 84 comparison tables and diagrams and consists of four paragraphs. Here my recommendation is to have a definite conclusion on the hypothesis, although narratively this is noted in the conclusion.

7. Contributions and significance of the development for science and practice

Seven contributions were derived from the content of the dissertation, without them being grouped into theoretical and practical contributions. However, they are specific enough and are in the context of reality trained in acting.

From the point of view of the reviewer, the dissertation has theoretical contributions, which can be characterized by the following:

1. Specific novelty, topicality, importance, significance for the field of research;
2. There is a definite overall concept;
3. A good level of precision has been achieved in the language used and means that are adequate to achieve the objectives of the dissertation and the presentation of the text;
4. The balance between theoretical and practical research is observed;
5. Tasks and problems of essential importance for the preparation of students in the specialty of dramatic theater are solved.

According to the reviewer, the following practical contributions can be made:

1. The whole research energy of the author is aimed at improving and adequately redefining the preparation of students in the specialty of dramatic theater in the aspect of emotional competence.

8. Evaluation of the dissertation publications

Zoya Nedelcheva Capon's publications are on the topic of the dissertation. They are without co-authorship and are representative of the required educational and scientific degree.

9. Personal participation of the doctoral student

The doctoral student wrote the text individually and independently in compliance with the established requirements for this type of research. The results and conclusions are the personal property and merit of the author. No evidence of plagiarism.

10. Abstract

The abstract faithfully reproduces the content of the work.

11. Questions to the doctoral student:

My question to the doctoral student is: is there a difference between acting and theatrical activity

12. Conclusion

The dissertation contains scientific and applied results, which represent a contribution to science and meet the requirements of the Law for development of the academic staff in the Republic of Bulgaria (ZRASRB), the Regulations for application of ZRASRB and the respective Regulations of PU "Paisii Hilendarski". The presented materials and dissertation results correspond to the specific requirements of the Faculty of Pedagogy, adopted in connection with the Regulations of the University of Plovdiv for application of ZRASRB. The dissertation work shows that the doctoral student Zoya Nedelcheva Kapon has in-depth theoretical knowledge and professional skills in the scientific specialty by demonstrating qualities and skills for independent research. Due to the above, I give my positive assessment of the research presented by the above reviewed dissertation, abstract, results and contributions, and I propose to the esteemed scientific jury to award the educational and scientific degree "Doctor" of Zoya Nedelcheva Capon in field of higher education 1. Pedagogical sciences, professional direction 1.2. Pedagogy, doctoral program "Theory of upbringing and didactics".

5. 05. 2021.

Reviewer:

Prof. DSc. Plamen Radev Ivanov