

# Statement

## From Maria Stefanova Ganeva

**Associate Professor in acting and directing, PhD in the Theatre Arts. Retired from the Universitatea “Dunărea de Jos” din Galați (UDJG), Romania**

on the materials submitted for the competition for the academic position of Associate Professor at the University of Plovdiv “Paisii Hilendarski”, field of higher education 8. ARTS, professional field 8.4. 4. Theatre and Film Arts

(Acting for Drama Theatre)

In the competition for “Associate Professor”, announced in the State Newspaper, issue 39 of 2 May, 2023 and in the Internet page of Plovdiv University “Paisii Hilendarski” for the needs of the Department of AESTHETIC EDUCATION at the Faculty of Pedagogy; as candidates participate Dr. Krasimira Tsvetanova Ivanova from NATFA “K. Sarafov”, Faculty of EI, Department of Audiovisual Production (guest lecturer and expert in International Activities) and Production Company "Full Moon" Ltd (scriptwriter) and prof. as. Dr. Petar Zapryanov Odadzhiev from "Sofia Academy of Musical Theatre" (lecturer) and Production Company "Cinema Inc" EAD (director).

By Order No. RD-21-1417 of 30 June, 2023 of the Rector of Plovdiv University "Paisii Hilendarski" (PU) I have been appointed as a member of the scientific jury of the competition for the academic position of "Associate Professor" at PU in the field of higher education 8. Arts, professional field 8.4. Theatre and Film Arts (Acting for Drama Theatre), announced for the needs of the Department of Aesthetic Education at the Faculty of Pedagogy.

I have been provided with all the documents necessary for the preparation of my opinion.

### **1. General presentation of the procedure and the candidates**

#### *Education relevant to the competition*

**Dr Krasimira Tsvetanova Ivanova** graduated in Cultural Studies at the Sofia University "Kliment Ohridski" (BA), followed by a Master's degree in "Intercultural Approach" at the same University. Subsequently, she acquired several degrees in the field of arts, namely: she completed a three-year Master's degree in Directing for Drama Theatre at the NBU in Leon Daniel's class, and became a Bachelor's degree student after four years of study at the National Theatre Academy of Fine Arts in Drama, followed by a master's degree at the same Academy in the specialty "Film and Television Art" (two-year course), after which she obtained the degree "Doctor" in Theatre Studies and Theatre Art at the “Department of Performing Arts”, again at NATFA "K. Sarafov”. The candidate's education in the field of "Acting for Drama Theatre" comes mainly from the College "L. Groys" and from the NBU, where she studied directing.

**Dr. Petar Odadzhiev** completed a five-year course at the State Music Academy in the specialty of “Opera singing” with the degree of "Master". Then he graduated from the “National Film and

Television Institute "K. Sarafov" the specialty "Directing for Cinema and Television" in the class of Professor Hristo Hristov, five-year course, also acquiring the Master's degree. Later he became a "Bachelor" in Directing again at the State Academy of Music. The candidate has two doctorates: the first was defended at the NBU, where he received the degree of Doctor of Science in the specialty "Musicology and Musical Art", and the second was at the Institute for the Study of Arts at the Bulgarian Academy of Sciences, where he received the degree of Doctor of Science in the specialty "Film Studies, Film Art and Television". Next, he became a "Master" in Art Management, a degree earned at the State University of New York after three years of study. The candidate's skills in the field of "Acting for Drama" is confirmed by the practical orientation of his two degrees in "Opera Singing" and "Film and TV Directing". At that time, the course in "Acting" and "Director's Work with the Actor" in NATFA was taught under an extended program.

*Evaluation of teaching experience in relation to the purpose of the competition:*

**Dr. Krasimira Ivanova** has little teaching experience in an academic environment: as a "guest lecturer" she teaches students from the Faculty of Screen Arts at NATFA "K. Sarafov" in the discipline "Cinema and Musical Theatre". She was also an Assistant lecturer of "Fundamentals of Dramaturgy" and "Dramaturgy for Musical Theatre" at the same Academy. She also worked for one semester at the "Paisii Hilendarski" University with the students of "Acting for Drama Theatre". The candidate has demonstrated her teaching skills mainly in the field of acting in the Secondary School System: "G.S. Rakovski" (Sofia), as well as in the Theatre Schools: "MONTFIZ" and "School for Talents", Sofia. She demonstrates various activities as a mentor to students, helping them in the realization of academic projects – a mentor-help mainly related to the field of dramaturgy, screenwriting and documentary filmmaking. And also, in the field of "psychodrama" training - she has published two articles on the subject.

**Dr. P. Odadzhiev** was for three years a Lecturer at the Academy of Music, Dance and Fine Arts "Prof. Assen Diamandiev" in Plovdiv, where he teaches the disciplines "acting", "stage speech", "scenic movement". At present, as the director of the "Sofia Academy of Musical Theatre" and a Lecturer there, he teaches the classes of "acting for musical", "stage movement", "singing", "psycho-physical training". It is noteworthy the emphasis in his teaching the discipline "Psychophysical Training", which is basic for the training of dramatic artists, but has been adapted by him for the training of musical theater students. On this topic he has published a book "Psychophysical Actor Training for Musical Theatre" (Sofia: IC "Sinema", 2014).

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*personal impressions* of the candidate P. Odadzhiev, whom I have taught at NATFA "K. Sarafov" the disciplines "Acting" and "Director's Work with the Actor" during his studies in the class of Professor H. Hristov. I can say with confidence that he possesses professional acting qualities, natural talent in the performing arts, and has a remarkable sense of character and rhythm. He successfully combines his musical and theatrical talents. I also have impressions of the work of P. Odadzhiev as a pedagogue, in which area he has shown himself as a seeker, attracting students

## 2. General description of the candidates' activities

### *Habilitation work submitted*

**The candidate Dr. Krasimira Ivanova** submits as a habilitation work, which contains: 7 authorial art products, marked as Item 4 in group V of her Reference (Realized authorial product in the field of arts (film, performance, exhibition, concert, etc.)

The performances "Play Your Dragon" and "Chicago" were made with high school juniors and were more in the nature of educational activities developing the creative sensibilities of the pupils, they lacked artistic merit and did not meet the criterion of "demonstrated achievement in their field", set forth in the Appendix of the Law.

The "Play Your Dragon" and "Chicago" performances were created with High School juniors and are more educational in nature, developing the students' creative sensibilities; they are devoid of artistic value and do not meet the criterion of "demonstrated achievement in field of Arts. "The performances "Proposal" by A. Chekhov's and "RodiTeLi" were both created in an academic environment - the first one was created at the NBU, probably a study work of Dr. Krasimira Ivanova, created under the supervision of Leon Daniel, and the second one was the result of the candidate's work within one semester with the students from "Paisii Hilendarski" University. "Proposal" based on Chekhov is the only work of K. Ivanova, which can be distinguished by certain qualities in the field of the work with the actor, in particular - the use of improvisation as a guiding principle in the actor's creativity, maintaining an inner-spontaneous interaction with the partner, quick involvement in the given circumstances, the birth of a spontaneous and interesting reaction. Unfortunately, only a few scenes from the performance and rehearsals are presented by the candidate, but the entire performance is missing from her recordings. However, the pedagogical tasks set for the students do not become clear in the performance RodiTeLi; the director K. Ivanova is clearly more preoccupied with realizing some kind of an artistical 'project' than she demonstrates abilities to teach acting. The performance is full of linear comic effects, bad taste, false intonation, overacting etc. The musical "Chicago" looks like a purely amateur work. The performance "When Roses Dance" by Valery Petrov (at MTF Junia), for which again only a few scenes are presented shows a lack of technique for working in psychological theatre, insufficient knowledge of the laws of internal process, banality and superficial solutions. The level of both documentaries presented by the candidate: "For the Possibility of Living" (a film-portrait of the director Yuli Stoyanov) and "30 Years Later" is different: it is serious and professional. In Dr. Krasimira Ivanova's documents it is noted that she is a "screenwriter", but in practice she is a "co-screenwriter". However, Krasimira Ivanova's screenwriting expertise (which is obvious from a review of her creative achievements) does not meet the requirements of the position of "Associate Professor" advertised at Plovdiv University, which is oriented towards expertise in the field of teaching "Acting for Drama Theatre" or at least in the field of practical performing arts.

The candidate **Dr. P. Odadzhiev submits** for his main habilitation work the monograph: “Physical Action in Psychological and Metaphysical Theatre. The Laboratories of Konstantin Stanislavsky and Jerzy Grotowski. Pedagogical Aspects is focused in the very subject of the competition. The topic formulated by the author speaks of analytical work on three levels: methodological (method of physical actions) - theatrical-aesthetic (application in two fundamental aesthetic fields) - pedagogical (application in the training of the dramatic actor). The fact that P. Odadzhiev manages to connect two acting Methods - of K. C. Stanislavski and J. Grotowsky, whose figures are still perceived as completely different and even opposite, and unites them in an original conceptual model based on their radical relation centered precisely in the problem of physical action, is the Theory and Practice of Physical Action in the Views of K. C. Stanislavski. Objectification in the Psychological Theatre”, Dr. Odadzhiev attempts to revise the ideas of K. C. Stanislavsky's ideas about the physical action from a contemporary point of view, clearing them from the context of misinterpretations which reduce it to a naturalistic action. The idea that the physical action has been compromised and used in our pedagogy half-heartedly or insecurely is clearly understood in this chapter. The author approaches the given revision by selecting original texts by Stanislavsky, locating them in a double perspective: extracts from Stanislavsky's theatrical activity concerning

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Scientific research activities

In the current competition **Dr. Krasimira Ivanova** participates with a total of 9 scientific works of which 2 are in print: the monograph "The Success of the Musical in Cinema and Theatre" and the article "National Ideology through the Prism of Dramaturgy" in "Language World" indexed in Scopus and with another 7 already published articles. Her publishing and research activities are in line with her diverse interests and fix their intersection in the fields of Dramaturgy (Film and Theatre), psychology, and Cultural studies. These are the articles "Transformations of Conflict in the Modern Dramaturgical Text. The aspect of intertextual interactions in the motif of Odysseus" (Philological Forum Journal Electronic Library, 2017) , "The Success of the Film Musical - Psychological and Socio-Cultural Prerequisites of the Usage of Music in the Audience`s Favorite Genre" /2019/ in the Proceedings of the 58th Science Conference of Ruse University - SSS, Bulgaria, in which article Dr. Ivanova examines the film musical through the prism of the music component, and the music itself - in terms of psychological-sensory impact on the viewer and as a compensatory mechanism in terms of dramaturgy and acting. As well as: “Application of the Jungian Approach and Significant Sociological Research in Teaching Drama for Musical Theatre" (in the collection "Education and Arts: Traditions and Perspectives" of Sofia University "St.

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Kliment Ohridski, 2020), "Bulgarian cinema and theatrical dramaturgy - a litmus test for the widely publicized level of intercultural sensitivity" (in the collection of SU "Education and Arts. Kliment Ohridski, 2020). Her main focus is her search for an interdisciplinary approach, for example, this is evidenced by her attempt to enrich teaching in the field of audiovisual arts with psychodrama: "Psychodrama as a complementary method in the training of students in the performing arts" (in the collection "Education and Arts: Traditions and Perspectives" Sofia University "St. Kliment of the Ohrid University", Sofia University Press, ed. Ohridski, 2021) and ) "Psychodrama Methods in Working with Students Studying Drama Theatre Acting" in the UNATC Journal of Drama Teaching in Romania (2019). Dr. Krasimira Ivanova's theoretical works are thorough, well-structured and well-reasoned, indicating a broad erudition.

**The candidate Dr. P. Odadzhiev** has provided a list of publications, including (besides the already reviewed monograph) 1 more monograph, 8 scientific articles, 7 of which in Bulgarian and 1 in English. The second monograph presented (Published monograph not presented as a major habilitation thesis, column D of the Reference), "The Musical from Stage to Screen," analyzes the aesthetics of the theatrical and film musical in terms of the director's conceptual and staging perspectives. In the articles "Methodological-Practical and Aesthetic Principles in the Work of the Director Stefan Trifonov - Historical Perception" and "Musical -Theatre Aesthetics in the Work of the Opera Director Dragan Kardzhiev" are highlighted the guiding principles and approaches of the interpretive directorial toolkit in musical theatre. The research paper "Problems of the adaptation of musical theatre into film" determines musical dramaturgy as a common foundation of the musical theatre and its film version. It is argued that the musical score - as a significant expression of musical dramaturgy, can also serve as a starting point for the cinematic directorial decision. In the article, "Stephen Sondheim and the Problem of Rhythm, Time and Space in the Film Musical Sweeney Todd: The Demon Barber of Fleet Street," the contribution is in the conclusion that the incorporation of theatrical features on screen is particularly important in this case, in order to avoid the dissonances arising from the lack of a formula for an aesthetically appropriate assimilation of the theatrical from the cinematic. The two articles, "Semiotic Aspects of the Early Twenty-First Century American Film Musical" and "Aspects of the Semiotic Paradigm in the Music-Screen Interrelationship," relate the experience of P. Odadzhiev to introduce the semiotic approach to the topic of his interest concerning the interrelationship between musical dramaturgy and cinema.

#### *Creative presentations and realized author's art's products*

The performances of the candidate **Dr. Krasimira Ivanova** are discussed above.

The candidate **Dr. P. Odadzhiev** has a serious performing stage and film practice. His achievements in the field of artistic creation make him popular and visible in the contemporary Bulgarian cultural space. He is the film director of 2 TV series: 'Hotel Bulgaria' (2003-2004, TV series, produced by Nova TV), and "Camera! Curtain!" (2002, TV series, producer Bulgarian National Television). He is also the director of a feature-length film: 'Beyond the Border' (2019),

in which he worked with artists Deyan Donkov, Irmena Chichikova, Krustyu Lafazanov, Yana Titova, Nikolai Urumov and others, and the feature novel 'Fuite' (1996, Sofia Art Group). He has directed three documentaries: "One stretch of time. Marin Goleminov" (NFC, 2009), "A Cinephile at the Turn of the Century" (2005, produced by Bulgarian National Television). He has also appeared as an opera director and director of stage musicals. In particular, these are: "Carmina Burana" (2012, Musical-stage performance, production of Opera Stara Zagora), "Fame" (2022, musical, produced by Sofia Music Theatre and Opera Plovdiv).

## **Conclusion**

After getting acquainted with the materials and scientific works presented in the competition, I find it justified to give my **positive assessment for the candidate Assoc. Dr. Petar Odadzhiev**. He has a serious performing, teaching and scientific research practice and his expertise largely meets the specific requirements of the announced competition. Accordingly, I find it justified to give a negative evaluation to the candidate Dr. Krasimira Ivanova.

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The Statement is prepared by:  
August, 2023

**Maria Stefanova Ganeva, Associate Professor in acting and directing, PhD in the Theatre Arts.**

Signature: