

REVIEW

by Prof. Dr. Velimir Velev, Head of the Drama Theater Department, Faculty of Performing Arts, NATFIZ "Kr. Sarafov" – Sofia

of the materials submitted for participation
in a competition for the academic position "associate professor"
at the University of Plovdiv "Paisii Hilendarski"
in: field of higher education 8. Arts.
Professional direction 8.4. Theater and film art
("Acting for Drama Theater")

The competition for "associate professor", announced in the State Gazette, no. 39 from 02.05.2023 and on the website of the Plovdiv University "Paisii Hilendarski" for the needs of the Department "Aesthetic Education" at the Faculty of Education, is attended by the candidate(s) Dr. Krasimira Tsvetanova Ivanova from NATFIZ "Kr. Sarafov" and Dr. Petar Zapryanov Odazhiev.

By order No. RD-21-1417 from 30.06.2023, amended by order No. RD-21-1470 from 12.07.2023 issued by the Rector of Plovdiv University "Paisii Hilendarski" (PU), I have been appointed as a member of the scientific jury of competition for the academic position of "associate professor" in the PU in the field of higher education 8. Arts, professional direction 8.4. Theatrical and Film Arts ("Acting for the Drama Theater"), announced for the needs of the "Aesthetic Education" department at the Faculty of Education.

The following candidates have submitted documents to participate in the announced competition: Dr. Krasimira Tsvetanova Ivanova from NATFIZ "Kr. Sarafov" and Dr. Petar Zapryanov Odazhiev.

The candidates are admitted to the competition by the relevant expert units of the PU. This means that they went through a check of the documents they have submitted, according to the inventory in their applications to the Rector of PU. The two candidates have filled out their scientometric tables by themselves and the values they indicated meet the minimum requirements according to the scientometric indicators of ZRASRB.

I am about to comment on my findings during my detailed review of the presented habilitation documents and scientometric indicators of the candidates.

In advance, before I begin, I would like to note the excellent qualities of both candidates, both personally and professionally, in the respective field in which they mainly perform. What has been said is based on my personal impressions, both of their work as professionals, and of their personal qualities, which are also relevant to the position they are applying for.

1. **Krasimira Tsvetanova Ivanova**, Ph.D., candidate in the competition for "Associate Professor" at the "Paisii Hilendarski" PU, announced in the State Gazette, no. 39 of 02.05.2023

The set of materials presented by Dr. Krasimira Tsvetanova Ivanova, on a digital medium, in the state in which it is presented, makes it difficult to check against the list that she indicated in the Application for admission to participation in the competition, addressed to the Rector of PU. But I accept that the set of her materials was thoroughly checked when accepting her documents and after her candidacy for the current competition was approved, it follows that it is in accordance with ZRASRB and the Rules for the Development of the Academic Staff of the PU.

Unfortunately, the habilitation package with which the candidate participates in the competition is also not clearly defined. By presumption, it should be contained only and in full in Indicator "V" from the Table of scientometric indicators under ZRASRB. Of course, it does not necessarily include the complete list of materials from this indicator, but only parts of it. In this case, it is not pointed out which of the presented materials in Indicator "V" form the habilitation package. At the same time, in the documents "Annotation of the Materials" and in the "Self-Evaluation of the Contributions", in addition to all the materials from Indicator "V", all the publications of the candidate are indicated, which leads us to the conclusion that the habilitation package of Dr. Ivanova also includes materials from Indicator "G" from the Scientometric Table. In the digital package, however, three more short films are presented... At the risk of being wrong, I will try to define Dr. Ivanova's habilitation package: the three short films have the same status as the publications (i.e. they are not in Indicator V), but they are also not listed in the "Abstract of the Materials" and in "Self-Assessment of Contributions". Therefore, we can assume that they are not in the habilitation package and that it consists of the above-mentioned documents, without the short films. But on the other hand, the candidate's theoretical materials are not presented as content in the document package. There are links for some of them, not all of which are active. Information about the monograph is also missing - both as a text/file and as a link. We can assume two possibilities: (1) that the candidate Dr. Krasimira Tsvetanova Ivanova applied a total of 18 scientific works as habilitation materials - 5 performances, 2 films, 1 monograph and 10 articles (but there are serious technical gaps). Or (2) the candidate Dr. Krasimira Tsvetanova Ivanova submitted a total of 7 scientific works - 5 performances, 2 films as habilitation materials (for which she provided the necessary information).

In both cases, the review is possible only on the basis of the materials available for review from the habilitation package. A few issues immediately stand out here and should be taken into account:

1. Of the ten articles, three were published before receiving the PhD. According to scientometric requirements, at least two of them should have been used to cover the scientometric requirements of this educational degree. This begs the question, is there an unused article of these three that can be included in the review package, and exactly which one. Since there is no information about this, it should be considered incorrect to accept them for review or to use them in the scientometric table, at least until this case is clarified.

2. The performances presented in Indicator "V" (included in the habilitation review package) - "Proposal", "Play Your Dragon", "When the Roses Dance" and "Chicago" are not professional performances, some of them are produced by a festival for amateur/self-made theater art, others are the done as part of a project for work with high school students and, according to ZRASRB, do not meet the scientometric requirements for professional achievements and cannot be used for this purpose, nor can they be used in procedures under ZRASRB. This, on the one hand, requires them to be excluded from the habilitation review package, and on the other hand, requires a correction/reduction in the indicators (V – realized author's product, D – Reviews, E – Awards) that are related to them, as follows:

- **V 4.** Completed original product in the field of the arts (film, performance, exhibition, concert, etc.) - **reduction by 200 p.** (4x50)
- **D 19.** Reviews for completed original products or creative performances in the field of the arts – **reduction by 40 p.** (4x10), due to the omission of the following reviews:
 - 19.1. "Chicago" - the familiar unfamiliar musical - Pavel Pavlov

- 19.2. The musical "Play Your Dragon?!" interweaves classics and modernity Petya Karadzhova
- 19.3. "Play Your Dragon?!" - an original creative solution by Pavel Pavlov
- 19.5. Chekhov's "The Proposal" - the non-boring classic Petya Karadzhova
- **E 30.** Prizes of competitions for creativity and performance, given by national professional forums and organizations - **reduction by 40 p.** (4x10), due to the elimination of
 - Four awards for "Play Your Dragon" /diplomas, certificates/

3. Upon a detailed review of the evidentiary material for the presented "Three citations of ISBN 978-954-712-894-1" in D 18, under Indicator "D" the following peculiarity is noticed:

- The citation in <"18.1 Mastering the art of listening in a virtual environment, Article by Tsvetelina Tsvetkova in the collection of NATIONAL CONFERENCE FOR DIGITAL TRANSFORMATION OF EDUCATION - PROBLEMS AND SOLUTIONS, ASSESSMENT AND ACCREDITATION p.311-31" >, does not meet the requirements for correct citation, as it is marked only as surname and year (Ivanova, 2019), **and not marked with the required bibliographic data, author-surname, name, title, publisher, year, page, ISBN/ISSN.**

In the scanned evidence, there is no information as to whether this quote was correctly placed at the end of the collection. This should result in a 5 p. reduction according to D 18.

- The quote in <"*Application of virtual rooms for sound mixing in preparation of multichannel mix* - Valeriya Krachunova-Popova /p.239-242/ in the collection of the NATIONAL CONFERENCE OF THE DIGITAL TRANSFORMATION OF EDUCATION - PROBLEMS AND SOLUTIONS, ASSESSMENT AND ACCREDITATION" >, does not meet the requirements for correct citation, as it is marked only as surname and year (Ivanova, 2019), and is not marked with the required bibliographic data, author-surname, name, title, publisher, year, page, ISBN/ISSN.

In the scanned evidence, there is no information as to whether this quote was correctly placed at the end of the collection. This should result a reduction of 5 p. according to D 18.

- The citation in <"*Artificial intelligence in sound engineering*", Pavel Stefanov, pages 344-352 of the Collection NATIONAL CONFERENCE OF DIGITAL TRANSFORMATION OF EDUCATION - PROBLEMS AND SOLUTIONS, ASSESSMENT AND ACCREDITATION, The quote is on page 345, ISBN 978-954-712-894 -1">, **is correctly indicated, according to the requirements of ZRASRB, despite being without an ISBN.**

In the light of these corrections, the indicated 75 points under indicator "D" in the scientometric table of candidate Dr. Krasimira Ivanova are reduced:

- with 40 p. in "D 19" (with 35 p. remaining)
- with 10 p. in "D 18" (with 25 p. remaining)

Thus, in Indicator "D" the number of points falls below the minimum requirement. To my great regret, I must point out that in this situation, according to this indicator, Dr. Ivanova does not cover the minimum of 40 points necessary to participate in the current competition.

However, I would like to give my assessment of the candidate, albeit in a few words, due to the word count limitation of the review format, commenting en bloc on her theoretical works (articles) which I am familiar with, since I did not find access to the content of her habilitation monograph (it is not presented in the document package and is not scored in the

final scorecard provided, but is listed in the publication inventory and is marked by a publisher as being in print).

Brief biographical data

The biography of Dr. Krasimira Ivanova is rich and informative. She has a Bachelor's degree in "Dramaturgy" and a Master's degree in "Film and Television Art", a PhD in "Theatre Studies and Theater Art". I know Dr. Krasimira Ivanova as an "International Activity" expert and as a guest lecturer in the "Fundamentals of Dramaturgy", "Dramaturgy for Musical Theatre", "Cinema and Theater Musical" for the students studying "Screen Arts" at NATFIZ. I can confirm the high quality of her work in these positions, namely: as an international activity coordinator for the presentation of NATFIZ's educational film production at international forums and festivals, her organizational work on the "Early Bird" festival, as well as her successful work as a screenwriter in short films and documentaries. She has experience in the dramatization of texts, as well as scenario consulting.

As a general conclusion from her biographical reference, I can point to her undoubted professionalism in the activities indicated by her, as well as her high professional and personal responsibility and teamwork skills.

- Regarding the theoretical materials that I was able to become familiar with, due to the lack of some of them (some of them I had read earlier, in the editions where I have also published), I can note the high level of scientific research of Dr. Ivanova, whose interests move in the expanded boundaries between cinema and theater dramaturgy, dramaturgy for musicals and applied theater, etc.
- Regarding the professional practical achievements of Dr. Krasimira Ivanova:
 - In the featured documentary "30 Years Later", her work could be described as highly visible in the final film cut. It is clear that without her presence in the creative team of the film, it would not be what it is.
 - In a similar concrete way, Ivanova is also present in the documentary entitled "For the Opportunity to Live". Here in the context of the overall theme, she skillfully enters the depths of human sensibility and pushes us to reflect on the criteria of the truth of presence in life. She manages to create an image of the "real", but without being pretentious, without noise, without "directing" (which is also the "film philosophy" of director Yuliy Stoyanov about cinema aesthetics). I would describe the film as "gently shocking". It begins lightly, as if in a joke, with a flashback, through which it gradually and completely guides us to the present day. Thus, it achieves a much stronger effect of awareness of the paradoxes of the current reality in which we live than if they were directly brought into the lens through the script. This indirect screenplay approach turns the film into a high-quality work of art, shows professional mastery and flair in creating a screen product.
 - The performance "RodiTeLi" in PU "Paisiy Hilendarski". The seriousness of the intention is visible in this spectacle. But I choose to admit the possibility that due to a number of external factors related to the specifics of the modest production possibilities (material base, budget, etc.), as well as the not yet fully tackled inexperience of the student team, the production does not have the power of impact of the movies discussed above.

In conclusion

From everything said so far, I can summarize that Ivanova's qualities in the field of screen arts are more than serious. I say once again that I know her also as a colleague and teacher at NATFIZ. I can also confirm from personal impressions that she possesses a high level of competence and professionalism in the disciplines taught by her and she is an expert in the International activities of NATFIZ. Unfortunately, this competition, as an area of future work and development, seems to stray away from her professional strength and potential.

In my capacity as an external reviewer, I take it as my duty to comply with the matrix model for such procedures in the PU, filling in the final fragment of the text of the model for a final conclusion and evaluation of the candidate under this competition:

The documents and materials presented by Dr. Krasimira Ivanova do not **meet all the** requirements of the Law for the Development of the Academic Staff in the Republic of Bulgaria (ZRASRB), the Regulations for the Implementation of the ZRASRB and the relevant Regulations of PU "Paisii Hilendarski".

The candidate, Dr. Ivanova, **did not** submit the documents with which she applied in an orderly and comprehensive manner.

The habilitation package with which the candidate participates in the competition, unfortunately, is also not clearly defined. From the materials thus presented, no idea can be gained about the candidate unless the reviewer knows them personally. The habilitation package does not represent the candidate's qualities at their true level.

In the habilitation package, publications with a deadline before the defense of the PhD are presented.

In the habilitation package, implementations are presented that do not meet the scientometric requirements under the RSAPR for professional achievements and cannot be used in procedures under the RSAPR.

The candidate does not meet the scientometric indicators under Indicator "D" in order to be able to participate in the current competition.

After the established facts related to the materials and scientific works presented in the competition, an analysis of their significance and the scientific, scientific-applied and applied contributions contained in them, I find it justified to give my **negative** assessment and do **not** recommend that the Scientific Jury prepare a report- proposal to the Faculty Council of the Faculty of Pedagogy for the election of Dr. Krasimira Tsvetanova Ivanova to the academic position of "associate professor" at PU "Paisii Hilendarski" in: area of higher education 8. Arts., professional direction 8.4. Theater and Film Arts (Acting for Drama Theatre).

2. Dr. Petar Zapryanov Odazhiev, candidate in the competition for "associate professor", at PU "Paisii Hilendarski", announced in the State Gazette, no. 39 of 02.05.2023

The digital set of materials presented by Dr. Petar Zapryanov Odazhiev conforms to the Regulations for the Development of the Academic Staff of the PU, and includes all the documents on the list presented in the submitted Application to the Rector of the PU for the current competition.

Odazhiev fulfills the scientometric requirements under ZRASRB. The evidentiary materials are presented in a correct and comprehensive manner.

Candidate Petar Odazhiev submitted a total of 10 scientific works, 2 monographs and 8 scientific articles. All 10 scientific papers are accepted for review.

Brief biographical data

Dr. Odazhiev is a teacher, director and producer.

In his educational biography, he has two PhDs, two Master's degrees and one Bachelor's degree: Bachelor's degree in Directing from the National Academy of Music, Master's degree in Film and Television Directing, NATFIZ, Master's degree in Opera Singing from the National Academy of Music, PhD in the scientific specialty "Musicology and Musical art" at NBU, PhD in scientific specialty "Film Studies, Film Art and Television" BAS.

Currently, Petar Odazhiev is a teacher of "acting for a musical", "stage movement", "singing", "psychophysical training", "stage speech" at the Sofia Academy of Musical Theatre. Director of Production House "Cinema Inc" EAD, and Project Manager at the "State Music Theatre".

He has experience as a Teacher at AMTII - Plovdiv, as a guest lecturer in "acting", "speaking on stage", "plastics", as an instructor/teacher at the New York Academy of Visual and Performing Arts, as an instructor in practical exercises and exams in the disciplines "Acting in front of the camera" and "Psychophysical training", as a Chief Assistant/Research Associate at the "Institute for the Study of the Arts", BAS, as a director and producer at the Production House "Odavision" Ltd.

He is the author of several (over 10) curricula in the fields of acting for theater, cinema, musicals, movement and vocals at AMTII.

He has serious creative achievements as a director of theatrical, musical and opera productions, some of which are on the stage of the Sofia Opera and the State Music Theater, and also as a director and producer of films, novellas and series such as "Hotel Bulgaria", "Camera! Curtain!" etc.

The general picture of the candidate that we get from his activity is of a professional with serious experience as a director and drama teacher, as well as with a solid educational foundation in the field of the current competition. Most of his creative achievements as a practitioner are well known and critically acclaimed. I have personal impressions of some of them. From the biography it can be seen that he clearly has a lot of experience in *educational and pedagogical activity, both in working with students and in the preparation of curricula, lecture courses and disciplines.*

Although the candidate could easily habilitate with recognized practical achievements, it leaves a good impression that he has presented an impressive volume of theoretical works without even including any of his own productions. *The limitation in the volume of the review format, which is further reduced due to the presence of two applications, requires telegraphic brevity. At the same time, with this large number of habilitation materials, it is necessary to apply a systematized approach - I will consider the works presented by the candidate as three theoretical units (the two main works (monographs) will be considered separately and the whole group of articles, as one kaleidoscopic block of scientific research), in the hope of achieving the comprehensiveness necessary for a review.*

1. **The monograph, "Physical action in the psychological and metaphysical theater. The laboratories of Konstantin Stanislavski and Jerzy Grotowski. Pedagogical Aspects'.** Plovdiv: "Paisii Hilendarski" University Publishing House, 2023 ISBN 978-619-202-868-8, has a volume of 319 pages, it consists of an introduction, two chapters, a conclusion, an appendix and a bibliography with 69 titles (of which 6 titles in

Bulgarian, 45 in Russian and 18 titles in English) and 12 electronic sources (links to sites).

This is a specific work of its kind, since in it Dr. Petar Odazhiev aims to analyze Stanislavski and Grotowski from an unexpected point of view, beyond the stereotypical image of these great theater reformers. For him, however, this is not an end in itself, a search for originality, nor a reaction against clichés. Odazhiev is motivated to explore, redefine and further develop the acting technique of these educators for the current theatrical moment.

The picture that the reader gets about these two eminent personalities is also interesting. Of course, it is different for everyone due to different experiences, criteria, understandings, sensibilities. But thanks to Odazhiev, I saw Stanislavski as a genius pedagogue who, like Picasso, denied himself in order to not freeze, to not become a cliché. Stanislavski, who does not stop allowing new points of view and continues to look for discoveries in the "unintended", new and new points of view to the actor's work. I would call this focus of Odazhiev a "contribution" to the analysis of Stanislavski, as a theater pedagogue, allowing on the one hand an "opposite" direction in the acting process, from body to psyche, but also on the next level - the body as an independent physically existing phenomenon. In this respect, without declaratively obtrusive pretentiousness, the work is innovative and very useful in training the modern actor in the context of post-dramatic realities, where the body and movement are absolutized and destructured to the point of complete loss of meaning, being present as an artifact unto themselves, regardless of the other theatrical components in a stage or performative environment. This is indirectly helped by the fact that Odazhiev traces past and present by making mental "flights" - Knebel, Tovstonogov - Benedetti, Jillett, Zarili, Merlin, Peachis - Dodin and Vassilev.

And the analysis regarding Grotowski impresses with its investigation of materials not normally used by the average statistical theorist and "researcher" of theatrical heritage. Moreover, here the candidate is looking for the "living" Grotowski, walking in the "footsteps" of his "apostles" (Richards, Barba), managing to see the essence of Grotowski even beyond them. And again, without demonstrating, Odazhiev makes an imperceptible bridge to the present moment and the future of modern stage reality.

Through these in-depth analyses, Odazhiev makes some invisible meta-analytical connections that crystallize in a new synthesis, quite naturally, without a literal description and declarativeness. This, however, can be felt in the Methodical Approaches for Mastering Physical Action and Training in Modern Acting Education for students, which he offers in the Appendix.

Through this work, Odazhiev gives a strong and categorical request for the high quality of an acting training, which he has the potential, criteria and tools to provide, both independently, and by forming and leading a whole team of skilled collaborators on the difficult path of pedagogy in the acting profession.

2. **The monograph "The Musical from the Stage to the Screen".** Sofia: IC "Cinema", 2020, ISBN 978-954-2985-06-8 is 293 pages long and includes an introduction, four chapters, a conclusion, three appendices and a bibliography and filmography. The bibliography includes 19 titles in Bulgarian, 26 titles in Russian and 39 in English. Internet sources – 29. The filmography consists of 64 titles.

In this work, Odazhiev analyzes the process of transformation of a stage product (musical) into a screen product. Here the candidate displays enviable knowledge of the aesthetic and artistic laws of both arts (stage and screen – musical and cinema). Starting deductively from

them, he arrives at precise details in the specifics of building such a work on different levels, including the interactions between director, composer, artist, actors, as well as the intersections of stage, cinema and new technologies.

The monograph presents Odazhiev as an interdisciplinary specialist. In my opinion, this study is the only one of its kind in Bulgaria, although on more serious reflection, the limits of this statement could be expanded. My admission is related to the presence of a different new spirit in the study - although Odazhiev examines an already established practice, this study goes beyond the usual subject plane, examining this phenomenon in the range between synaesthesia and palimpsest (without using these terms and their literal interpretation).

3. **The group of eight articles from the habilitation package** complete the portrait of Odazhiev as a researcher with an encyclopedic scope in his searches, competences and potential:
 - an analyst of the cross-border interaction between different stage and screen arts and genres, and their artistic means and language, (*in "Problems of the adaptation of musical theater into film"*)
 - a serious theater researcher, combining approaches from historiography, art studies, theater process methodology and actor-director training/application of stage techniques and practices. (*"Methodological-practical and aesthetic principles in the work of the director Stefan Trifonov - historical perception"*, *"Musical-theatrical aesthetics in the work of the opera director Dragan Kurdzhiev"* and *"Stephen Sondheim and the problem of rhythm, time and space in the film musical "Sweeney Todd: The Demon Barber of Fleet Street"*)
 - innovative conceptualist of new forms in the interaction between Theatre, Cinema and New Technologies. (*"An innovative form of access to the cultural heritage of musical theater: a perspective from Bulgaria"*)
 - a visionary finding solutions for social change by combining anthropology, social sciences, visual arts (*"Nomadic Ateliers 3X3: an interdisciplinary art initiative for cross-cultural projects"*)
 - Practical analyst (semiotician and philosopher) of semiotic approaches in the border zone between music, stage and screen arts and genres (1. *"Semiotic aspects of the American film musical of the beginning of the 21st century"* and 2. *"Aspects of the semiotic paradigm in interconnected music -screen"*)

Dr. Petar Odazhiev's contributions move in the wide range between stage, screen, visual arts, new technologies and semiotics, but always directly or indirectly related to acting and directing applied methods and practices.

1. ODAZHIEV makes an attempt to synthesize the general problems and the general principles, laws and approaches of the director-actor toolkit with the perspective of shaping a complete interpretive creative methodology. (*in "Physical Action in Psychological and Metaphysical Theatre..."*)
2. Study of "physical action" in Stanislavski and Grotowski as a practical bridge between the two approaches and a key to defining a new territory from their methodological synthesis. (*in "Physical Action in Psychological and Metaphysical Theatre..."*)

3. A new point of view and analysis of the relationship Content - Form (What - How / Psycho - Physical) of Stanislavski. (in "Physical Action in Psychological and Metaphysical Theatre...")
4. Original selection and interrelations of methodical approaches for "Mastering physical action" in acting training. (in "Physical Action in the Psychological and Metaphysical Theater...") and exercises by the directors cited in the monograph.
5. Examines the one-way process "Stage Musical - Screen Musical" as a synthesis between synesthetic and palimpsest principles and approaches. (in The Musical from Stage and Screen)
6. Through the specifics of the musical, it provides a conceptual look at the director's work, the actor's preparation and their interaction. (in The Musical from Stage and Screen)
7. Innovative combining of approaches (from archival studies, journalism and art studies) in documentary portraiture and analysis, as well as a synthesis between them and classical scientific methodological research with practical application. (in the articles related to the names of the artists Stefan Trifonov, Dragan Kurdzhiev and Stephen Sondheim...")
8. Innovative development of concepts for the interaction of the Bulgarian musical theater as an art and the new digital technologies as a medium for distribution, development of new audiences and the expanded access to works of art. (in the article "**An innovative form of access to the cultural heritage of musical theater: a perspective from Bulgaria**")
9. A multidisciplinary approach connecting sociology, anthropology, contemporary visual arts and digital technologies aimed at introducing cultural practices intended for the development of society. ("**Nomadic Ateliers 3X3: an interdisciplinary art initiative for cross-cultural projects**")
10. An innovative study of semiotic codes in the screen image, and music and musical dramaturgy. (in "**Semiotic Aspects of the Early 21st Century American Film Musical**" and 2. "**Aspects of the Semiotic Paradigm in the Music-Screen Interrelationship**")
11. Synthesis of a new applied algorithm of interaction between music dramaturgy and its screen interpretation (in "**Semiotic Aspects of the Early 21st Century American Film Musical**" and 2. "**Aspects of the Semiotic Paradigm in the Music-Screen Interrelationship**").
12. Study of the principles of the semiotic approach and its applicability to the film musical (in a syntactic, semantic and pragmatic sense) and how the main aspects of the relationship between musical dramaturgy and cinema are manifested, how with the help of the semiotic paradigm, it is possible to outline and a new field of art historical research. Namely – the semiotic perspective of the film musical, which in itself is a contribution to the general field of cinema semiotics. (in "**Semiotic Aspects of the Early 21st Century American Film Musical**" and 2. "**Aspects of the Semiotic Paradigm in the Music-Screen Interrelationship**")

In conclusion:

Dr. Petar Odazhiev is a practitioner of a serious nature. His achievements on stage and on screen possess originality and a high artistic value. They definitely display the candidate's

ability to work with actors, which is of fundamental importance for the current competition. His deep knowledge in various fields and genres of stage and screen arts is impressive. Moreover, he asserts himself as an interdisciplinary specialist, demonstrating a skill for rich thinking that opens up possibilities for new interrelationships between the various components of stage and screen work (directing, acting, music, movement, plastic, singing, media environment).

The candidate's habilitation package gives us a picture of his analytical, self-reflective potential in making sense of the practical creative act - this is a strong prerequisite for guaranteeing high-quality pedagogical work in the future.

Based on the analysis and the facts presented so far, I want to summarize that I highly appreciate the candidacy of Dr. Petar Odazhiev. He shows creative and scientific potential combined with pedagogical competences in a wide professional and academic range. I support the candidacy of Associate Professor Petar Odazhiev in the current competition.

According to the template for the final conclusion and evaluation of the candidate under this competition:

The documents and materials presented by Petar Zapryanov Odazhiev **meet all** the requirements of the Law for the Development of the Academic Staff in the Republic of Bulgaria (ZRASRB), the Regulations for the Implementation of the ZRASRB and the relevant Regulations of PU "Paisii Hilendarski".

The candidate in the competition has submitted a **significant** number of scientific works published after the materials used in the defense of his PhD. The candidate's works contain original scientific and applied contributions that have practical applicability, and some of them are directly oriented to educational and pedagogical work. The scientific and teaching qualification of Dr. Petar Odazhiev is undeniable.

The results achieved by Dr. Petar Odazhiev in his educational and research activities are **fully** in line with the minimal national requirements under the ZRASRB.

After becoming familiar with the materials and scientific works presented in the competition, analyzing their significance and the scientific, scientific-applied and applied contributions contained in them, I find it reasonable to give my **positive** assessment and recommend that the Scientific Jury prepare a report-proposal to the Faculty council of the Faculty of Pedagogy for the election of Petar Zapryanov Odazhiev to the academic position of "associate professor" at PU "Paisii Hilendarski" in: field of higher education 8. Arts., professional direction 8.4. Theater and Film Arts (Acting for Drama Theatre).

15/08/2023

Reviewer: Prof. Dr. Velimir Velev
(signature)

.....